

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U.S. PAT. OFF. AND IN CANADA

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INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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LANDSCAPE PAINTINGS IN WATER COLOR BY THE RUSSIAN ARTIST, SERGEY SCHERBAKOFF, ARE LAVISH IN FORM AND COLOR AND ARE STRONGLY INFLUENCED BY THE SEMI-ORIENTAL TEMPERAMENT AND BACKGROUND OF THE ARTIST. WITH ALL THE DETAIL AND ACTIVITY OF SCHERBAKOFF'S DESIGNS, AT A DISTANCE THEY ACHIEVE SURPRISING TONALITY AND REPOSE

Landscape Designing for Christmas Cards

D. BATTERBURY

Port Arthur, Ontario, Canada

THE making of designs for Christmas and other seasonal greeting cards is not only work of the most enjoyable kind but, in keeping with the extremely high standard of modern commercial art generally, demands on the whole such high artistic skill and handling that the artist or student who in any of his endeavors wishes to remain loyal to the ideals of true art, may enter this field with the utmost assurance that he can put into the work the very highest and best of which he is capable. And further, he may enter such a field knowing that the higher the class of work he submits the more will it be appreciated by the good art publishers. To witness the splendid examples of sheer good art, which during the last few years have been the consistent product of the finest houses, and to note the big names of the originators of such, is to realize, without question, that the day is indeed gone when this particular kind of commercial work was the product only of mediocre ability, talent and skill.

Apart, however, from the purely artistic side of the work, there are a number of facts connected with particularities of treatment and technique, as these things affect the publishers and art printers, which are all-important of observance and attention if the designer is to have a reasonable chance of his

efforts being accepted and favorably received. For no matter what high order of merit—judged purely artistically—such designs may possess, unless they conform in certain points with the printing requirements of the individual art firm dealt with, work will be invariably returned either as “unsuitable” or sometimes even with no comment whatsoever, favorable or unfavorable. It may be of interest to those contemplating embarking on this work to mention that it took the writer twelve months of pure technical experiment to arrive at results satisfactory to the majority of greeting card publishers. For, although it may not be a generally known fact, the design as furnished by the artist, and the design and card as it is seen on the stationery counters, is an entirely different article from the point of view of appearance; and it is perhaps this fact of the would-be designer or interested student being unable to see the design and its treatment as it leaves the artist which adds to the mystery of the technical side of the affair and results in so many rejections.

Although printers’ technical requirements are, in the main, true of and applicable to any kind of greeting card design, that with which this article is chiefly concerned, the landscape design, will be primarily dealt with, as not only

does it represent what is generally acknowledged as the highest form of card work but, in a sense, is the simplest kind of design of the many possible and as such is best suited to the designer with limited experience.

Allowing for the artist's ability in drawing and composition, the first point to consider is the subject, as upon the subject depends greatly whether the design will be a "good seller" or the reverse; which points, of course, will have strong bearing on the saleability of the design to the publishers. What the publishers want is what the people want, and the designer is advised to bear this strongly in mind, even if it may not be in entire agreement with his own particular views. As regards likely subjects, the writer has found from practical experience that winter treatment of rural, cottage, and street scenes, of lake and mountain views, and of suitable lumbering and woodland incidents, are generally well received by the publishers (and consequently by the public), those perhaps which will always find a ready and welcome market being clean cut panoramic designs of mountain and lake scenery, such scenery, for instance, as is to be met with in the Canadian Rockies or American mountain chains of a similar nature. Summer views are sometimes acceptable, but Christmas being essentially a winter season, the wintry atmosphere finds chief favor.

Supposing, therefore, that a variety of such suitable subjects has been decided upon (and it is always wise to submit a good selection for consideration), the next procedure is to make an unshaded line pencil sketch of each subject on a good quality smooth paper, such as

Whatman's handmade "hot-pressed" paper, which is very suitable. This sketch should be done fully twice the size of the final greeting card design, so that when it is photographically reduced by the printers, all technique will appear sharp and precise.

Next, following the pencil lay-in, line in with India ink and medium pen, employing light lines for the distances and strong for the foreground.

The sketch as it is now—plain black and white unrelieved—might be with safety submitted to the publishers, who could print it as received in an extremely economical single process, the design to be hand colored afterwards. But in view of the fact that bold black and white relief is no more costly to print than the pure outline work, and further, that such relief can be highly artistic and will generally find great favor with the publishers, the clever student is advised to mass in, strongly, cleanly, and boldly, with a black wash, as much as is suitable in the foreground, such landscape components, for instance, as near trees, shore line, etc. (see illustration). The effect of this strong treatment will give great beauty and delicacy, by contrast, to the distance, and will create in the sketch a pleasing air of soundness and solidity.

Now while the designer may rest fairly well assured that well-chosen subjects, thus treated, will be favorably received by the printers, it is quite likely that their usual procedure is a two or three-color process. If this is the case, they will invariably return the work and request the artist to add one or two flat colors as the case may be. In the sample design given, one flat color (distant gray) has been added with



LANDSCAPE DESIGN IN A THREE-TONE EFFECT FOR CHRISTMAS CARDS BY DOUGLAS BATTERBURY, PORT ARTHUR, ONTARIO

obvious effect. If the addition of two colors is required, the publishers may specify as to what shades are required and in what part of the design they are to lay, or the matter may be left entirely to the artist. If it be the latter case, let the artist remember that nice color balance can be obtained by using colors of opposite "temperature"—that is, if the first color employed is, say, a cool gray (as in the illustration) let him balance off with a warm tone—suitably placed, of course—such as a fresh green, a warm pink, or other opposite shade. In the sample given, the introduction of an atmospheric or limpid green halfway in tone value between the strong foreground treatment and the distant gray and placed along the middle distance (shown as white), would form an effective color balance and scheme.

On the subject of carrying out these flat washes, the most satisfactory finish is obtained by using thin poster color well mixed with white, this latter pigment yielding a very pleasant and attractive "body" to the wash. Of course, transparent water color, skilfully handled, may be used, but the poster color application, so long as it is kept sufficiently thin (if it is applied too thick there is a danger of it afterwards cracking) is by far the easier and more direct method and, handled properly, yields splendid results.

It should be mentioned that while, generally, black and white line work designs, colored in one or two extra washes, as described, are acceptable to the publishing houses, some prefer pure wash work, the edge and pattern of the colors forming the outline. But these

firms seem in the minority, and the would-be card designer can rest assured that if (1) his subject and composition is attractive, (2) his black and white line work is simple, clean and precise, and (3) his one or two colors are applied evenly, flatly and with exactitude, he will at the very least, arouse the interest

of the publishers and receive from them favorable comment and encouragement. And further, when it is realized that there is a wide open market for good and original greeting card designs a conscientious worker should stand every chance of success in this field.



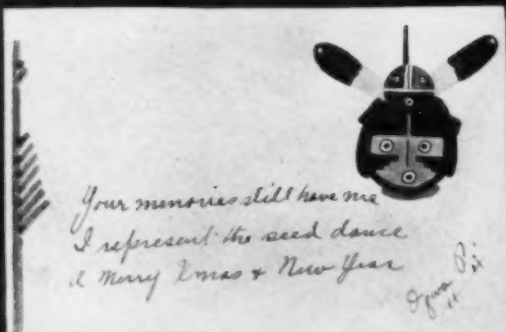
TWO QUAIN OLD HOUSES IN BLOCK PRINT CHRISTMAS CARD
DESIGNS BY FRED FISHER, JR., ART STUDENT, DEARBORN, MICH.



MARGARET REHNSTRAND
WISCONSIN



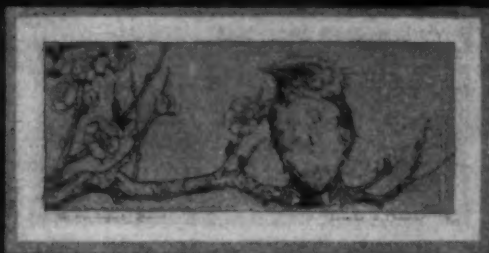
GEORGE S. DUTCH - TENNESSEE



OQWA PI - SANTA FE



FRED PELIKAN - MILWAUKEE



LOUISE D. TESSIER - MASSACHUSETTS

INDIVIDUAL
CHRISTMAS
CARDS BY FIVE
... ARTISTS ...

CHRISTMAS GREETING CARDS BY FIVE ARTISTS. THE PERSONAL TOUCH AND INDIVIDUALITY OF CARDS DESIGNED BY THE SENDER MAKES THEM ESPECIALLY WELCOME TO FRIENDS



TWO INDIVIDUAL CARDS MADE BY ARTISTS TO BEAR THEIR HOLIDAY GREETINGS TO THEIR FRIENDS

A Stained Glass Window for the Christmas Carol Assembly

MARGARET PETERS WEFER

New Rochelle, New York

"SOME day we would like to make a stained glass window." Near the speaker stood the director of music and the assistant art teacher who were discussing some of the work done in the seventh and eighth grades. A seed was sown by this remark by one of the pupils.

It was a month before Christmas and plans were being made in the music department for a Christmas Carol assembly program. "A Stained Glass Window." How appropriate a setting for Christmas carols! Soon conferences were being held. Music, art, sewing and dramatic departments were fast at work. A prologue was written, costumes made, carols rehearsed and a stage set designed and constructed. The last, of course, was the particular job of the art department and here was the chance to work out our stained glass window.

There was little time and less money. Pages flew as we studied old windows, their historic design and construction. Finally, a double window with a bit of Gothic tracery at the top was planned. The Three Kings were used as a motif. We hunted in the attic storeroom and found an old flat and two jogs for either side. One of the most capable boys in the ninth grade designed and sketched his pattern with charcoal on the flat. With the help of two other boys all this was outlined in a rich brown with a line about an inch broad, taking care that all details were connected to the outside

frame. The canvas was then cut away leaving the design as a brown canvas net much the same as a stencil. From the school electrician we secured sheets of gelatine paper that is used for spotlights. It comes in sheets about twenty inches square and in exquisite colors, giving all the gorgeous reds, red-violets, blues, blue-greens, and yellows necessary for a rich sparkle of color in the window. Pieces of this gelatine were then cut out, each a trifle larger than the space it was to fit, and pasted behind the web. All of the pasting was done before a window so that the way in which the light would blend the colors could be studied.

While this was being carried out, several other pupils were busy gilding the two narrow jogs. Some violet paint used for the shadows transformed the gilded jogs into two blocks of huge organ pipes. Everything was now ready for assembling on the stage. The huge window, organ pipes on either side, occupied the center of the stage. Below the window was an altar, high in the center and lower on each side draped with a rich red portiere. Candelabra were placed on the low parts. Three broad steps covered with a dull green carpet ascended to the altar. To the right and left in front of the base of the organ pipes stood two Christmas trees about seven feet high dripping with tinsel.

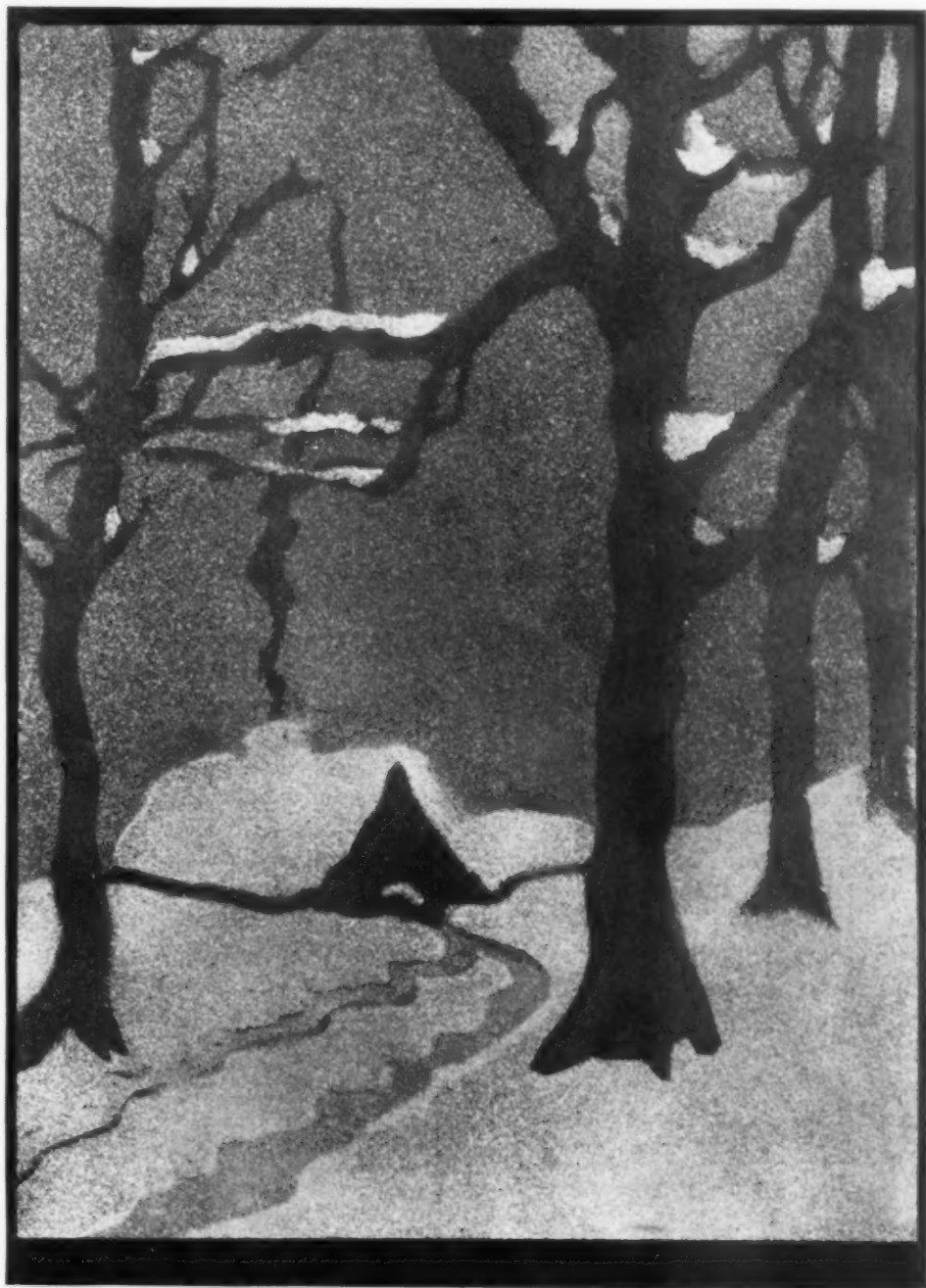
With the stage lights out and just a

ray of light coming through the window, repeating the gorgeous blues, reds and violets in a spot of light on the floor, with the chimes pealing in the distance, with the old tottering sexton lighting the candles one by one on the altar, the curtain slowly opens bringing a gasp and a burst of applause from the audience. One forgets that the ray of sunlight is made by a baby spot mounted behind the window, that the chimes are played by a victrola set in the wings and that the

altar is a table covered with a portiere in the splendor of color and in the reverent atmosphere created by the set. The lights gradually brighten, the street urchin enters, two hundred choir singers appear to fill the air with the beautiful songs of Christmas time. The plot moves on. As the curtain finally closes we catch the last dim glimpse of the three old kings bearing gifts to the new. The seed so unconsciously sown by a pupil had borne fruit.



A BLOCK PRINT CHRISTMAS CARD DESIGNED AND
EXECUTED BY FRED FISHER, JR., DEARBORN, MICHIGAN



A CHRISTMAS LANDSCAPE IN STENCIL AND SPATTER TECHNIQUE BY PUPILS
OF MARION KASSING, MENOMINEE HIGH SCHOOL, MENOMINEE, MICHIGAN

A Pen and Ink Christmas Card

FRED FISHER, JR.

Dearborn, Michigan

WITH the coming of each Christmas we grow farther away from the day when a Christmas card was a thing of unfathomable detail. Today the charm of a card lies particularly in the imagination and simplicity of its conception. Sending a personal card designed by oneself is more intimate than sending a commercial card, and as anyone can carry out this idea, why not make your own this year? There are many ways of making Christmas cards, but I believe the technique of pen and ink is the simplest since almost everyone uses a pen of some sort and is used to its "fee..". An added advantage of the pen and ink technique is that a zinc plate of the finished drawing may be obtained from the engravers and any number of copies printed.

The first thing is to get started and perhaps a list of ideas will stimulate the imagination; how about bells, deer, trees, toys, candles as a design motif? Do these suggestions help? Now, good lettering is important and it should harmonize with the rest of the picture. If the latter is made up of strong white

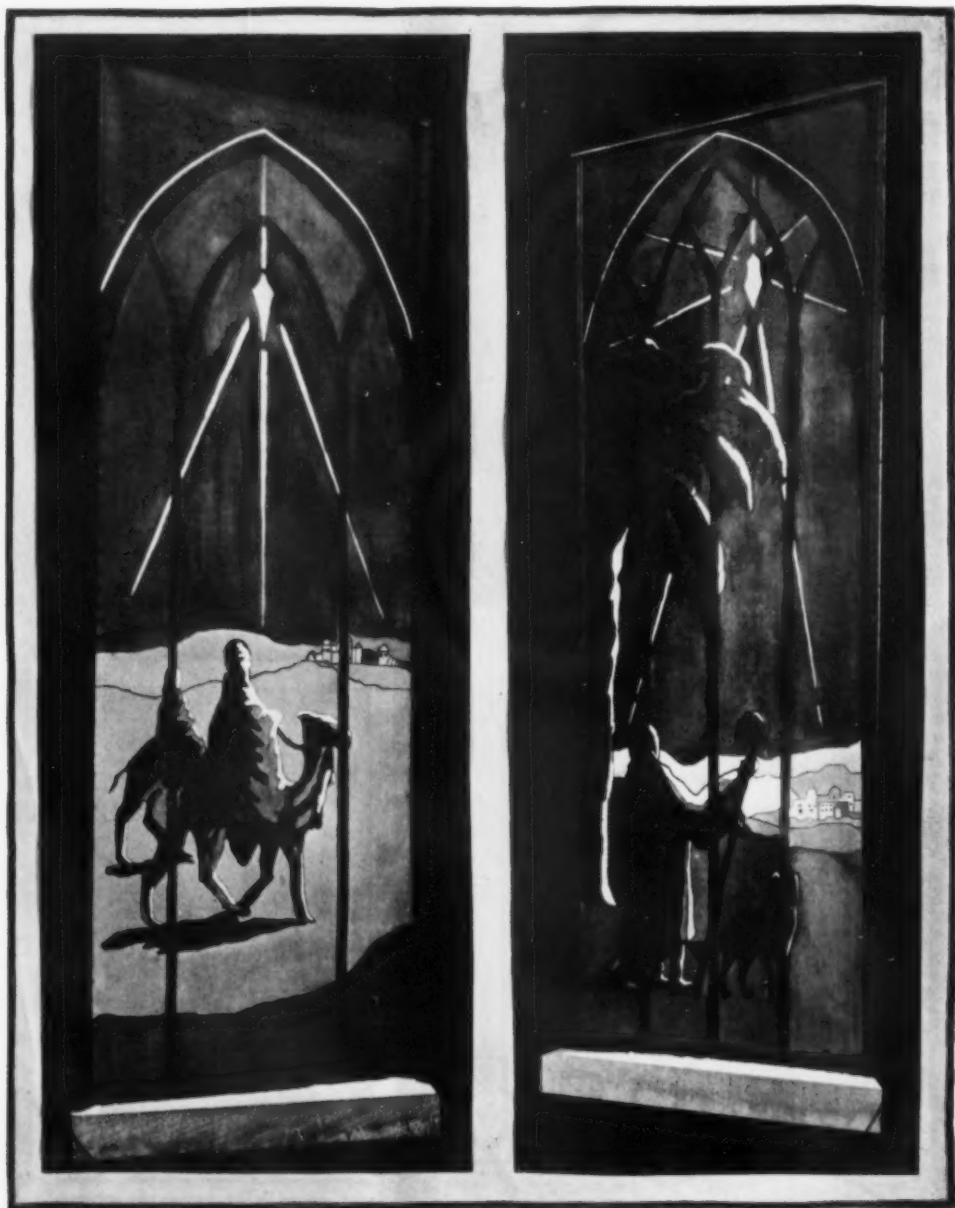
and black masses make the lettering forms similar and appropriate. Four by six inches is a good size for the card, on which the idea is lightly sketched in full detail. You will find that planning the card design in this way saves a great deal of grief in the end. When the pencil sketch is complete, indicate by a pencil tone which part is to be black and what part is to be left white, as this too may save a good drawing. By starting at the left-hand corner and traveling down toward the opposite corner you will not have to work over a part that is drying and chance smudging it. If possible, try not to use mechanical aids such as a ruler, they give the drawing a harsh appearance.

If you can make an original design, by all means do so, as you will receive twice as much pleasure from creating your own card as from copying a design made by someone else. Do not hesitate, however, to use the drawings of other artists as sources of inspiration for your own Christmas card design. You may find your idea for a complete card in the border of a magazine ad or in some other unexpected place.

MANY IDEAS GROW BETTER WHEN TRANSPLANTED INTO ANOTHER MIND THAN IN THE ONE WHERE THEY SPRUNG UP. THAT WHICH WAS A WEED IN ONE BECOMES A FLOWER IN THE OTHER, A NIGHT SHADE IN ONE MIND UNFOLDS AS A MORNING GLORY IN THE OTHER—*Oliver Wendell Holmes*



MODERN DESIGN IS EFFECTIVELY USED IN THESE FOUR PEN AND INK CHRISTMAS CARDS BY FRED FISHER, JR., DEARBORN, MICHIGAN



CHRISTMAS WINDOWS IN IMITATION OF STAINED GLASS MADE BY PAINTING WITH ENAMEL PAINT ON CELLO GLASS STRETCHED OVER A FRAME. THIS HOLIDAY PROJECT ORIGINATED IN THE ART CLASSES OF PATTENGILL JUNIOR HIGH SCHOOL, LANSING, MICHIGAN, UNDER THE CLASS INSTRUCTION OF MARIE MYERS AND ART SUPERVISION OF KATHERINE SMITH

Christmas Windows

MARIE MYERS

Pattengill Junior High School, Lansing, Michigan

KATHERINE SMITH

Supervisor of Art, Lansing, Michigan

EACH year some attempt is made to decorate Pattengill Junior High School for Christmas. This year the committee in charge came to the art department and asked if we could not devise a way of making some decorated windows to be placed on either side of the main entrance. We experimented with several materials and finally decided to use cello-glass stretched upon a frame that fitted the window case outside the regular windows, and decorate it with enamel paint.

A suitable design was necessary, so the problem was given to the illustrating class. Each individual designed a window with appropriate Christmas ideas and worked it out in color. Then the building committee on decorations took the class work and decided which two would best suit their purpose. These were enlarged to scale to fit the full

length windows, and transferred to the cello-glass with chalk. The frames were placed over three or four benches so that from four to six students could work on it at a time while the painting was being done. The designs were painted with thinned enamel so that they were transparent. The frames and that part outside of the arched window section were finished in black. Several coats were given so that no light could shine through. Each member of the class took part in all the processes and the finishing of the windows. When the windows were placed, electric bulbs with proper reflectors were placed behind each in such a way that a glow seemed to come from the star lighting the whole picture in the daytime as well as at night. With the addition of electric lights to the trees in the school yard the Christmas picture was complete.

A Della Robbia Wreath

GERTRUDE MAYNARD

Fine and Industrial Arts, University Heights School, Seattle, Washington

CHRISTMAS was near at hand and the children, already surrounded by the pervading atmosphere of the holiday time, were eager and enthusiastic with ideas and suggestions for the decoration of the art room.

Simplicity was the keynote sounded

for carrying out any scheme of arrangement. The wreath was suggested as one type of decoration to be considered.

After talking over the possibilities of the more familiar kinds of wreaths as the holly, cedar, and laurel, quite naturally the story of the decorations of Della

Robbia of the fifteenth century was told. Interest being aroused, pictures and decorations of the great master were found and studied and the children decided a wreath of real fruits would be a project unique in idea and in keeping with the time of year.

The project involved definite principles of art: the arrangement of spaces, lights, darks, and color. The glossy laurel leaves from the school's own hedge were used for the green. A friend of the school made the heavy wire

foundation needed; the man at the fruit stand searched his fruits for those of choice size, shape, and color.

The parents and teachers showed keen interest in the development of the work. When completed the wreath hung on the front wall with no other decorations to detract from its glowing beauty. It brought to the children, as no previous Christmas decoration had, a strong feeling of love for the old masters and the beautiful work they have created.



A DELLA ROBBIA WREATH OF BEAUTIFUL FRUITS IS ONE OF THE MOST DELIGHTFUL AND INSTRUCTIVE CHRISTMAS ART PROBLEMS WHICH CAN BE OFFERED TO SCHOOL CHILDREN. THE WREATH IN THE ABOVE PHOTOGRAPH WAS MADE UNDER THE DIRECTION OF GERTRUDE MAYNARD, SEATTLE, WASH.

Latham Foundation Poster Contest

THERE is an old proverb which goes as follows: "If you hear about a thing, you forget most of it; if you see it done you forget only half; and if you do it yourself, you remember it all." This, in a way, is the secret of some of the splendid success obtained by the Latham Foundation for the Promotion of Humane Education.

Little artists and big artists all over the United States have been making posters this year and for several years back. These posters have as their topic some form of Humane Education or Universal Kinship and are sent in as the result of an annual poster contest held by the Latham Foundation.

It is inspiring to go into a school exhibit room and see a fine array of posters made by folks all the way from the first grade up through professional artists. It is also inspiring to know that any one who has once made such a poster retains an indelible feeling of good will toward the whole cause of Humane Education.

Then, too, the thousands of children and grown-ups who view these posters as they are sent from city to city not only see a fine display of art work but are educated toward a more charitable attitude to both animals and human beings.

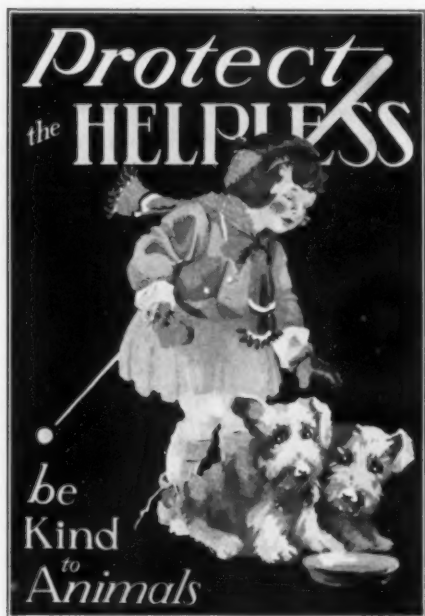
In the last poster exhibit, it was interesting to note that some of the most effective and original ideas came from children in the lower grades. It was also interesting to see the modern love of color reflected in the rich coloring found in most of the posters.

About this time you are wondering what the Latham Foundation is and how all this campaign first started. I felt that way about it myself, so I went to Oakland to visit the home of this organization. I found Miss Latham a charming woman of most pleasing personality whose whole life seems wrapped up in the cause which she is conducting. She was glad to help me out and here are the details.

The Latham Foundation for the Promotion of Humane Education was founded by Milton Latham and his sister Edith Latham as a memorial to their parents who were prominently identified with the early history of California. The Foundation was organized and incorporated in May, 1918, and its headquarters are located in the Latham Square Building, Oakland, California.

Its work is supported by a special fund provided by the founders which is held in trust in perpetuity by the Fifth Avenue Bank of New York. Its work is endorsed by boards of education; state superintendents of public instruction and city and county superintendents of schools; leaders in university circles, prominent civic leaders, well-known editors of newspapers, writers, actors, and artists.

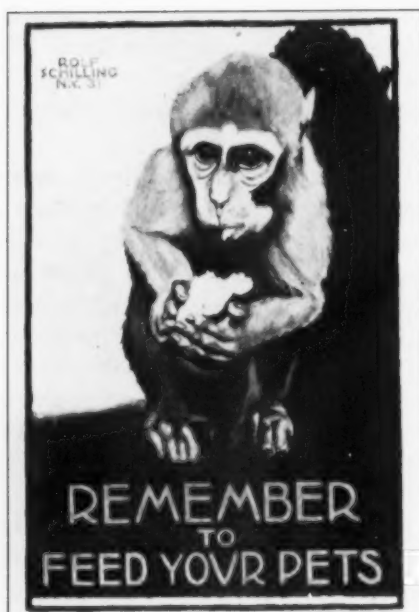
As a result of five years of most intensive work in the schools of Alameda County, where its well-organized program was accepted at first as an experiment, the Alameda County Board of Education, in recognition of its success, is incorporating the study of Humane



RUTH K. PARTRIDGE



CHARLES KELLER



ROLF SCHILLING



HOWARD HAKUDO

FOUR POSTERS SUBMITTED TO THE ANNUAL CONTEST OF THE
LATHAM FOUNDATION FOR THE PROMOTION OF HUMANE EDUCATION

Education, correlated with English, Nature Study, art, history and other studies into its regular curriculum. After several recent meetings with the State Superintendent of Public Instruction, the Foundation's programs are now before the California State Curriculum Commission for consideration of adoption for the schools of the entire state. Humane Education has long been a statutory study in the State of California, but the present action of school boards marks the first systematic effort to incorporate its teachings in practical form into the school curriculum.

In 1926, the Foundation started as one of its visual projects a poster contest in the local schools. This offered pupils the opportunity to prove how much they had grasped of the meaning of the instruction which had been carried forward, thanks to the sympathetic cooperation of the County Superintendent, Mr. David E. Martin, through but one semester.

The early results, though comparatively small in the first years, justified further effort and an attempt was made to lift the project out of its purely local character into acceptance by other counties and states. By degrees the ball began to roll. Zest was added to our yearly exhibits by the participation of art students and artists, who entered some very inspiring subjects. Each year witnessed a growing interest and a wider understanding of humane education until today, under the able leadership of John T. Lemos, our first modest efforts have blossomed into an international enterprise of vast promise, with scholarships established in the art schools of China, Japan, Germany, France, England, Spain, and Austria,

besides many in the art centers of America.

Mr. Lemos has organized these posters, many of them of high artistic merit, into traveling exhibits. At this writing, one box of posters is being shown in the leading cities of New York and New Jersey, from whence it will be sent to the summer schools of those states and then to Massachusetts. A second box has been sent to the University of Chicago, and will be radiated from that point to all the leading schools of Illinois. It is now estimated that at least ten boxes will be required to meet the demand that is being made from points all over the United States.

Besides the great combined value in the stimulation of humane education and art study, it is confidently expected that friendly affiliation with so many foreign groups in the development of a subject which strikes a death thrust at the heart of war itself, will go far toward the cementing of an enduring international friendship. The better we get to know our neighbors the more impossible it will be to foment the kind of hostility which breeds armed conflict.

The purpose of humane education, which may be broadly defined to eliminate every expression of cruelty, whether to man or beast, by the constructive teaching of Universal Kindness, is eloquently interpreted through the poster by thousands of varied concepts. The small child in first grade is asked to express the thought of kindness to animals and however immature the expression of unskilled hands, the seed of the thought has been sown which with more nurturing becomes a guiding principle. A surprising degree of originality by school children of tender years



HANGCHOW, CHINA



"HARMONY"—HANGCHOW, CHINA



HANGCHOW, CHINA



"THE CAT IS DEAD"—HANGCHOW, CHINA, GROUP 5

POSTERS ON THE SUBJECT OF HUMANE EDUCATION OR UNIVERSAL KINSHIP SENT BY THE NATIONAL ART INSTITUTE OF HANGCHOW, CHINA, TO THE LATHAM FOUNDATION POSTER CONTEST

has been one of the inspiring pleasures of watching the subject grow among the thousands of children who are today getting our instruction in the public schools. The poster contest is but one of the activities of the Foundation; the study of humane principles is being embodied likewise in direct contact with the schools. A yearly essay contest is participated in by hundreds of children from the third grade up to and including high schools.

The organization of clubs among school children called "Kind Deeds Clubs," stimulates very active work in hundreds of schools. The child is encouraged in deeds of kind thoughtfulness for others, people and animals alike, in habits of unselfishness so sorely needed today, in the making of offerings for hospitals and homes, Christmas baskets, scrapbooks, etc., which bring cheer to sick and lonely inmates. These clubs have been formed as far away as New Zealand, and because of the character building observed in the child, which teachers have abundant opportunity to note, they are growing in influence and popularity.

A very successful project of the Foundation, which touches animals directly, is the awarding yearly of three medals—gold, silver, and bronze—in each state, to the animals performing each year the most heroic service. This project is carried forward through a representative newspaper in each state, which gives in many instances front page publicity to the remarkable deeds of our four-footed friends, who are thus made better known to millions of readers, hastening the day of benevolent goodwill to all of Nature's children from the greatest to the least.

The Foundation has met many vexing problems and weathered profound discouragements, but the vitality of humane education and the world's great need for this, which is the great solvent of its major wrongs, gives the workers within its ranks the courage to meet and conquer the difficulties which invariably confront the pioneers in every great movement.

Miss Latham's fine explanation of the Foundation and its work was inspiring to me. Here we are, all of us hoping there will be no more war, and interested in helping to cement goodwill between the nations. What better method could one think of than that of instilling the idea of kindness in the minds of growing children? And what better plan is there of building up goodwill between countries than that of all joining in on a general cause of goodwill and expressing our ideas through the universal language—drawing.

If you could stand, as I did, in front of two hundred beautiful posters sent by students of the National Art Institute of Hangchow, China, to the Latham Foundation Poster Contest, and see the crowds of people admiring and discussing this work, you would be thrilled with the possibilities of this wonderful idea.

The Latham Foundation is already working on its next contest. I hope teachers and supervisors everywhere will inspire their children to enter. Great art ability is not necessary. Oftentimes a unique slogan will win the award rather than the art work.

Even though one may not win a prize, the posters will be displayed in traveling exhibits throughout the country and do their part to help a most worthy cause.

Ink-Crayonex Batik

WALTER C. TROUT

York, Pennsylvania

AMONG the many possible results one can secure by the use of crayonex, the ink-crayonex batiks will be found not only fascinating but very useful in art class projects, home decoration, and in commercial art. The methods used are simple, the materials needed few and inexpensive; while the possible results range from simple but effective work in the elementary grades, to a real work of art in the hands of a skilled and talented student.

In all kinds of batik work, wax or some other material is used as a barrier between dyes, or a coating of the same material will prevent a given area of the surface from being colored by paints, dyes, or inks. In this type of work, the wax in the crayonex prevents the ink from adhering to the surface it covers. One can secure an almost endless variety of results by using various textured paper, different pressure and technique in the application of the crayonex, and different colors of waterproof inks, weakened or full strength. These batiks are of practical use. Among their many uses may be mentioned posters, monograms, book plates, greeting cards, cover designs, end papers, illustrations, lampshades, etc.

The paper batiks with this article illustrate various results one may secure through the use of ink and crayonex. Since the method in each was slightly different, each batik will be discussed separately. A study in black and white is the most simple and resembles a

linoleum block print. The bold lines and masses in white are drawn with crayonex on ordinary white drawing paper with a fairly rough or tooth surface, after which black waterproof drawing ink is painted over the entire surface with a large soft brush and allowed to dry. After the ink is dry, scrape the surface with a penknife or safety razor blade and the work is done.

If one desires ragged lines or stippled areas, a rough surfaced paper should be used and the pressure on the crayon should not be heavy enough to fill all depressions in the surface of the paper; this permits ink to fill the depressions.

The picture of the gypsy in color can be drawn in such a way as to produce an effect similar to pastel crayons on dark paper. This batik was not treated differently from the black and white study except that the ink was weakened to a deep gray, which produced a softer effect than that secured by the use of jet black. If ink is washed off before drying, a gray background can also be secured; but the safer method will be found in applying a light gray coating of ink, which may be repeated until the desired depth of tone is obtained.

Another pleasing effect can be secured by spattering the ink, especially in the background. In the picture of the snake charmer, after the color work was done in crayonex, ink was painted over all of the picture except the background, which was spattered with ink and the entire surface scraped when dry.



A REPRODUCTION IN BLACK AND WHITE OF A BRILLIANTLY COLORED PAPER BATIK WHICH IN THIS TECHNIQUE PRODUCES AN EFFECT SIMILAR TO PASTEL CRAYONS ON DARK PAPER. WALTER C. TROUT, YORK, PENNSYLVANIA

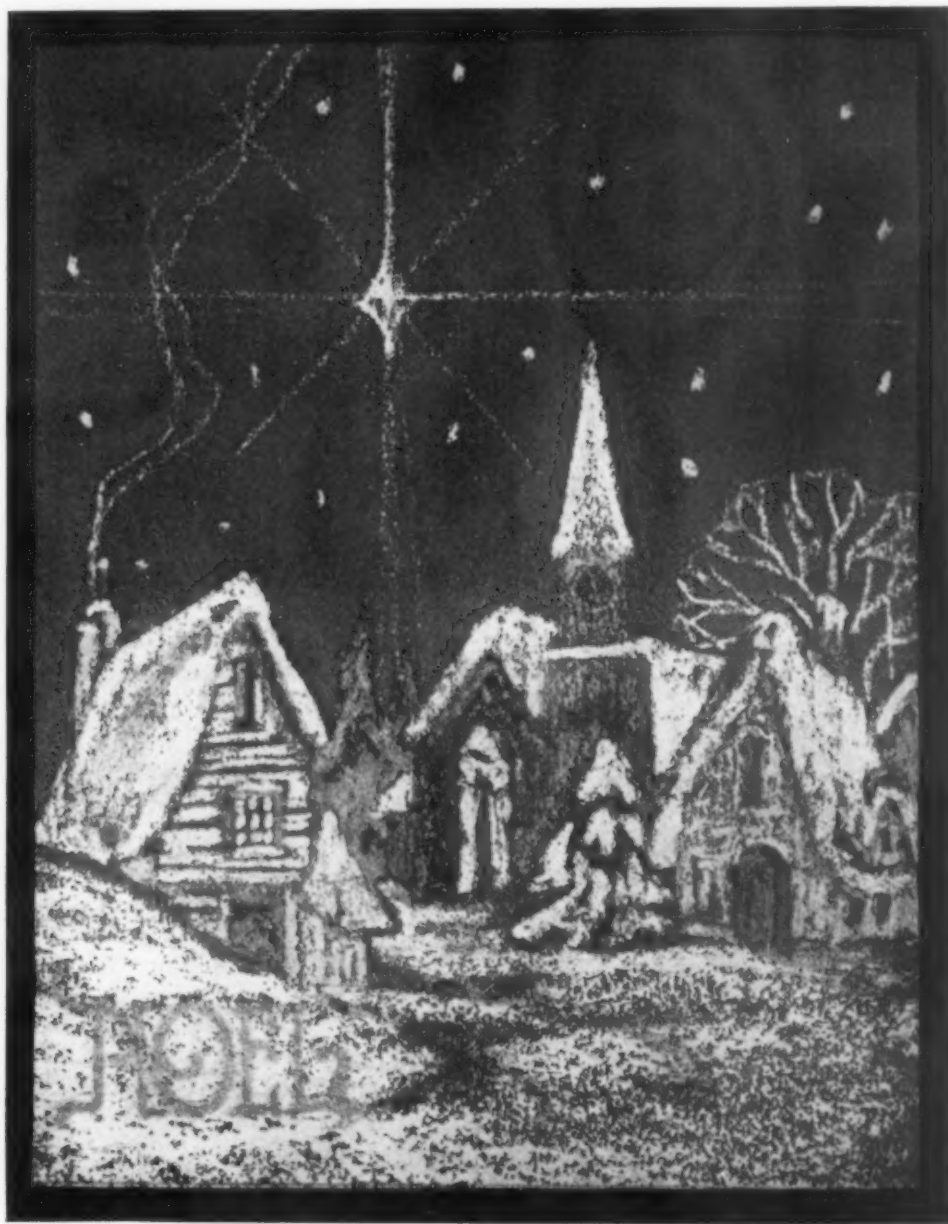
The method used in the Christmas card is the same as that of the portrait and the black and white study, with the exception that violet ink was used instead of black to represent a night scene. The various shades of the snow surface were the result of heavy or light pressure with the white wax crayon.

Since no part of these batiks have one color applied over another, they can be

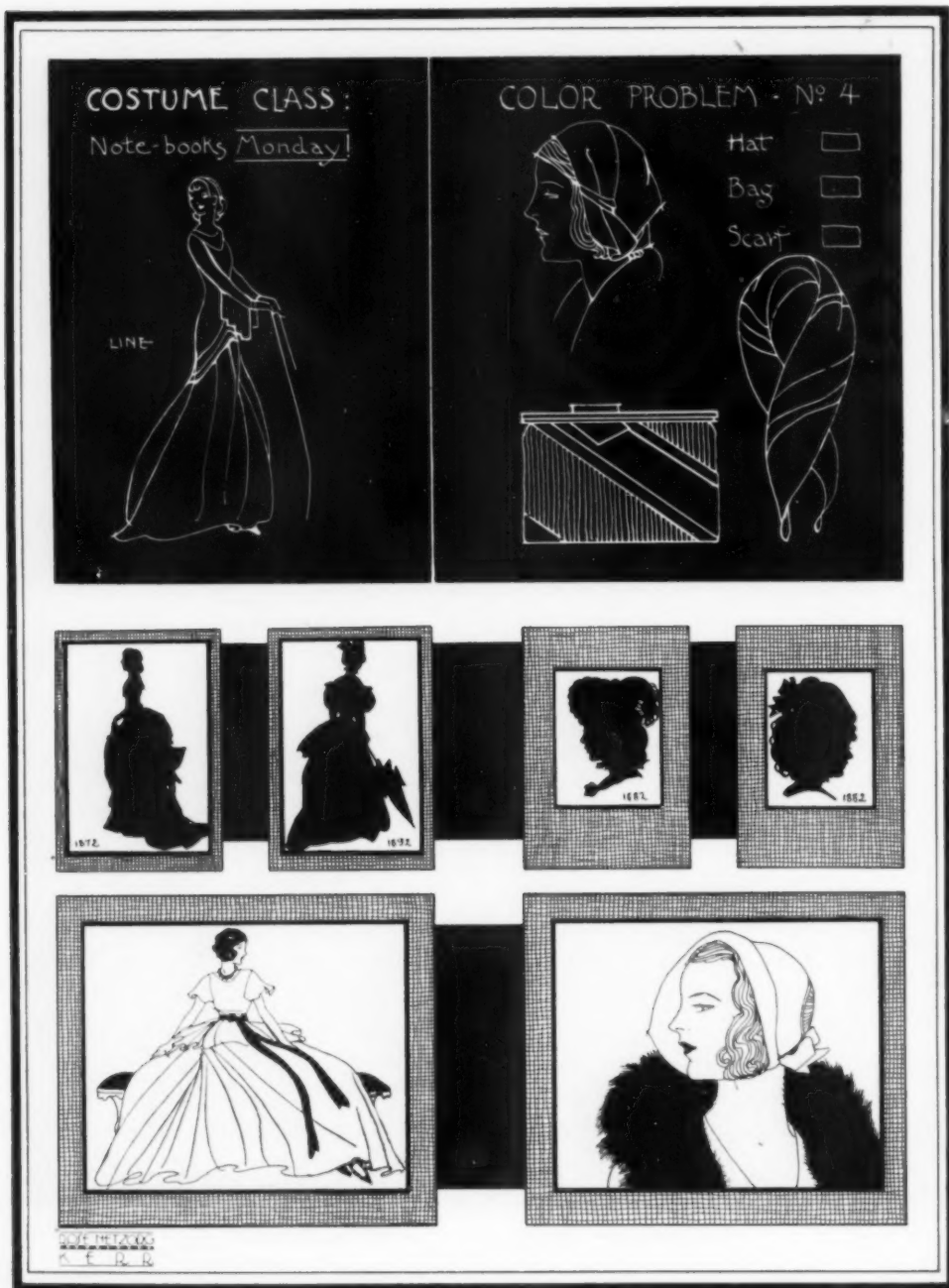
used for lamp shades. The glossy surface caused by the wax will entirely disappear if hot water is poured over the back of the batiks or if they are laid in the sun or on a sun-heated surface. These methods will be found superior to pressing with an iron under paper, as the paper often absorbs too much of the color. Batiks done by this method have a distinction all their own.



A BACKGROUND IN INK SPATTER WORK IS A PLEASING VARIATION OF THE PAPER BATIK PROBLEM. WALTER C. TROUT, YORK, PENNSYLVANIA



A PAPER BATIK CHRISTMAS CARD BY WALTER C. TROUT



ATTRACTIVE BLACKBOARD ASSIGNMENTS AND WELL MOUNTED AND DISPLAYED COSTUME REFERENCE MATERIAL WILL STIMULATE BETTER WORK IN COSTUME DESIGN CLASSES. ROSE NETZORG KERR, NEW YORK CITY

Personality Plus

Problems in Teaching Today's Costume Design

ROSE NETZORG KERR

New York City

WHEN I was an art student and listened to lectures on costume design, a few of us sitting in the back seats used to start discussions and questions all our own. Somehow, we couldn't subscribe to all the principles set forth, especially when the lecturer, who was often a good art teacher, appeared so lacking in style sense herself!

Questions often come to me now as to what book or books will prescribe for a teacher the principles she should teach in presenting modern costume design work to her classes. I understand how these art teachers entering on new tasks would be bewildered, for they cannot clearly analyze the problems at hand in the light of what they have been taught in their former art study.

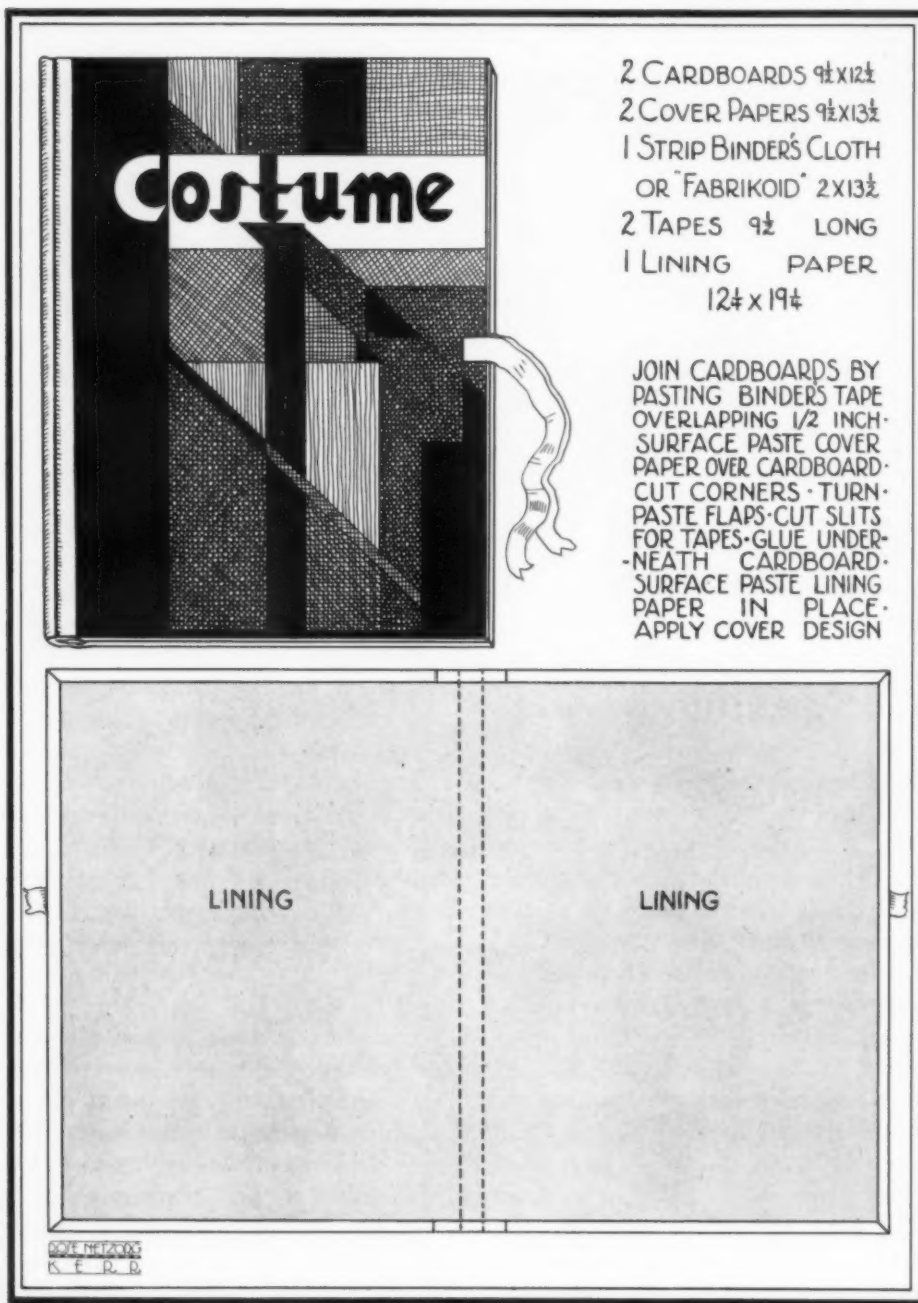
So, let us set forth in a most informal manner, a few truths which we need in planning modern work for our high school and college classes where personal appearance is of the most importance to the student.

First, at the adolescent age, girls are much concerned with their appearance for they are entering maturity and nature proclaims, no matter what we, as adults, think or say, that they are facing an all-important business of being as attractive as they can possibly become. In the more advanced and progressive schools a need for training for right attitudes toward the use of this attraction is being recognized and fulfilled.

Courses in homemaking and training for marriage and parenthood are actually in progress in colleges. When these courses become universal, we shall not need to stand aghast at our "wild young people," nor condone the ignorance of the teachers who do not understand the personal problems of those under their guidance. It is amazing that so many fine young people today find themselves well adjusted without this aid.

The art teacher is one of the most important agents in helping adolescents to achieve maturity in facing the new problems of life. The understanding of personalities and the guidance of their growth in useful capacities makes costume study a most individual necessity. Let us, then, not value too highly the "cut-and-dried" principles of line, form, color, texture, and proportion we have been teaching. We must make these principles elastic and, above all, prevailing in the modern mode.

Therefore, no book or books on costume can possibly meet the ever-changing current modes. We must use all available help, such as our local shops and department stores, mail order catalogs and the better women's current magazines, to supplement the courses we plan. Color and historic references can be gleaned from books or other available reference material. Current and prevailing principles must be made to suit each individual and the changing modes.



A COSTUME PORTFOLIO IS INDISPENSABLE FOR THE FINAL ASSEMBLY OF STUDENT'S WORK ACCOMPLISHED AS A UNIT OF WORK. MODERN ABSTRACT DESIGNS LEND THEMSELVES WELL TO COVER DECORATIONS. ROSE NETZORG KERR

Second, we must *know* each individual personality, not alone from her outward appearance in height, proportion, coloring, but also we must take into consideration some of the more subtle goals she has built for herself. I recall, only too clearly, a young woman of eighteen in my classes, who insisted on wearing a very frivolous curl and flower at the back of her neck with the curl draped coquettishly over her shoulder. The other members of the class were almost cruel in their snickers and remarks between classes. This in no way daunted the girl's continuance of her practice. She had set for herself a certain ultra-feminine standard which, despite the occasion and place, was hers to express.

Another young woman, taking art courses as elective in a physical training course, wore clothes so masculine as to exclude all traces of feminine charm. Tweed garments, sweaters, flat-heeled shoes, and mannish felt hats atop an extreme boyish bob hair-cut proclaimed her almost a young man in appearance. She admired the competition which this new age permitted her to enter into with boys, and used it as a goal for her entire appearance and extreme athletic pursuits. And yet, she could not in any way co-operate with boys and men, avoiding them always when possible.

These two extreme cases show how necessary it is to find out what ambitions of the personalities are before attempts are made to design clothing for them.

In the first case, that of the ultra-feminine girl, she needed a friendly explanation of how desirable it was for her to use a feminine attraction, but that the curl and flower were inappropriate and extreme in the daily class-

room. With the girl who imitated masculine qualities, it would be more difficult but possible to train her gradually into seeing that clothing for women can be free and easy for movement, and yet yield to a more individual and feminine quality of mind and outlook; and that men and boys are to be social companions and can be co-operated with, rather than competed with.

A third important factor, both individual and social is the changing economic status of clothing. Years ago, ready-to-wear was not a basic industry. Very few women's garments outside of coats and suits were purchased ready-made. Women were sewers or hired sewing done by the dressmaker. Girls were expected to learn to ply the needle both in garment making and embroidery.

Today, with the larger industries making production in mass possible, clothing which is home-made is almost out of the question in the larger cities. In New York City, where over 65% of women's ready-to-wear is manufactured, the teaching of costume design has been changed from a purely creative pursuit to an appreciative one as well. This, in turn, affects the methods employed in presenting costume in other communities throughout the country, for ready-to-wear is fast becoming a universal habit.

In this big metropolis, the vast army of girls working in offices and shops dress tastily and smartly on a very limited budget. They adopt new costume changes with every change of fashion appearing on the current market. Their smartness of appearance is due to a trained style sense. For although many of them have not had art training advantages, they come from families

directly connected with the clothing industries. They see the shop windows and the department stores changing. They are in the merchandising swing. And this gives them a training no classroom can equal for developing a clothing sense. Even the very small children one sees in school, on the streets, and in the parks, wear their clothing which is ready-made with an air of up-to-date-ness. It starts early.

Whether this quick changing of mode is artistically correct or not, we cannot state. We, as art teachers, can only help the students in our charge to select the finest adaptable styles which are offered, best suited to budgets and types. Some of the good resulting from these changes are: more creative work for designers, more employment for the masses, and quicker mental changes for the art teacher and art student. How, with these changes, can the art teacher make her courses in costume design best function? Let us analyze her problems:

First: Are the principles of clothing design I am teaching adequate for today's girls? Do I try to mold my students into archaic principles I learned at art school or college, or am I continually discovering that each course must change with the needs of the students and the prevailing mode?

Second: Am I acquainted with the personalities of my students outside of mere appearance? Do I know and understand each one intimately? Do I know their home training? Do I know their budgets and allowances?

Third: Do I know what resources are at my disposal for better teaching of current costume design? Do I know the buyers in the department stores in the ready-to-wear departments? Have

I become acquainted with the shopkeepers? Have I sought their cooperation in staging style shows? Have I tried to seek employment for my senior girls in these shops for the experience it would give them? Do I use the best current magazines?

Fourth: Am I acquainted with the various brands of beauty preparations? Do I realize that "make-up" is a part of the costume? Do I know what my students are using? Is it harmful or harmless to health and appearance?

Fifth: Have I done all I can to be well-groomed and well-dressed myself as a living example of fine and up-to-date dressing for a professional person?

Sixth: Can I at a very few moments' notice give a general discussion of clothing principles to a group of students who are not art students and need help with personal appearance? Can I discuss these problems in a teachers' meeting, at a parent-teachers' association, to a woman's club? Can I give such a general appreciation course to students who cannot draw and design? (If not, then we must prepare at once—for art for the masses is one of America's needs.)

Seventh: Can I present a fine foundation course for those few who are to become costume designers? Can I show them how to develop color, line and proportion, suitable to occasion and personality? Can I teach them to draw the figure for costume design work (not mere copying the human figure)? Can I teach them renderings in pencil, pen and ink, wash and line, tone, and color? Am I acquainted with processes of engraving and reproduction necessary for such renderings?

(The next two articles will outline definite

courses for high school art teachers to use in planning costume design. The first one answering, in general, questions asked under *sixth*.

The second one, outlining a creative working course in costume designs for the questions asked in *seventh*.)



A STENCIL AND SPATTER LANDSCAPE IS A MOST APPROPRIATE DESIGN FOR A HOLIDAY GREETING CARD. MARION KASSING, MENOMINEE HIGH SCHOOL, MENOMINEE, MICHIGAN



A MODERN ALPHABET SUITABLE FOR COMMERCIAL POSTER LETTERING

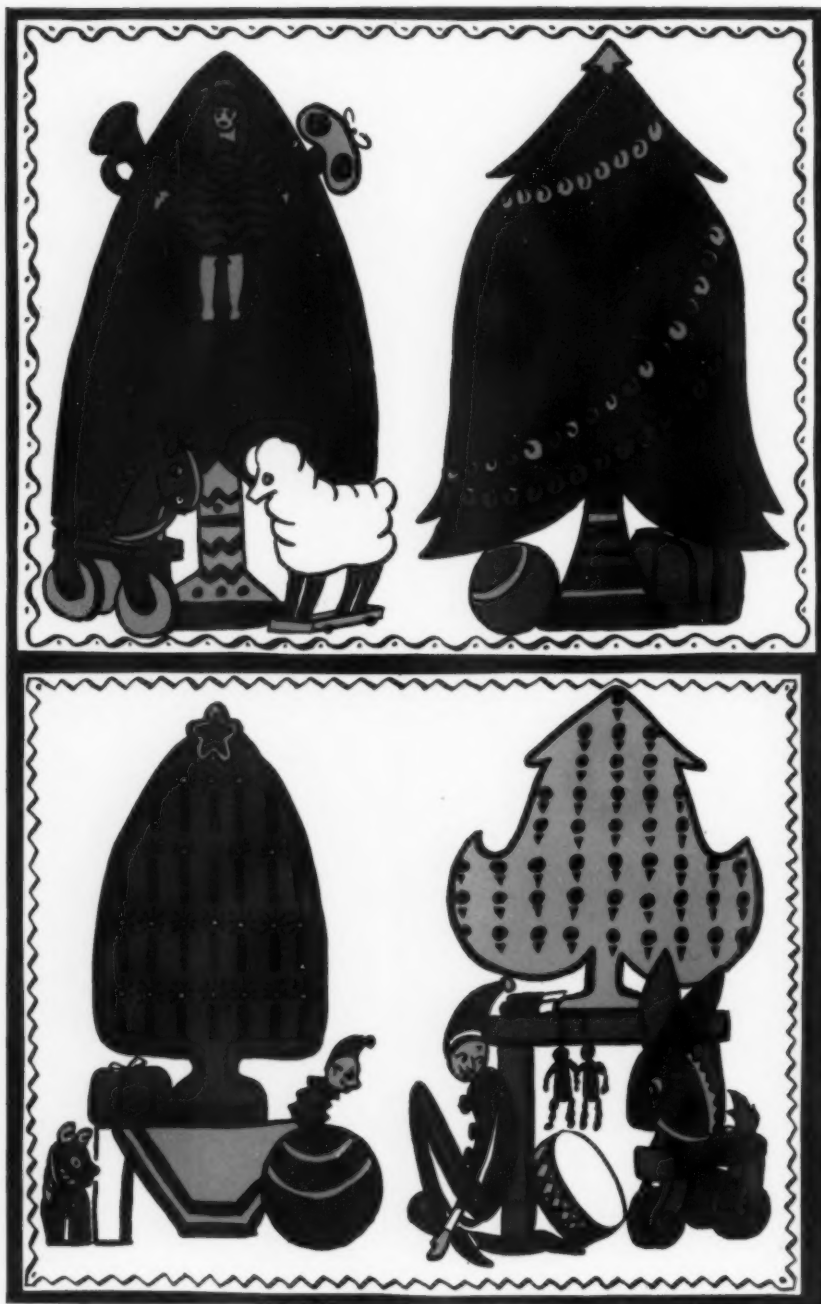


Discovery of SF Bay

Esther Fine

A GROUP OF LINOLEUM BLOCKS DESIGNED, CUT, AND PRINTED BY
THE STUDENTS OF THE TECHNICAL HIGH SCHOOL, OAKLAND, CALIFORNIA

The School Arts Magazine, November 1931



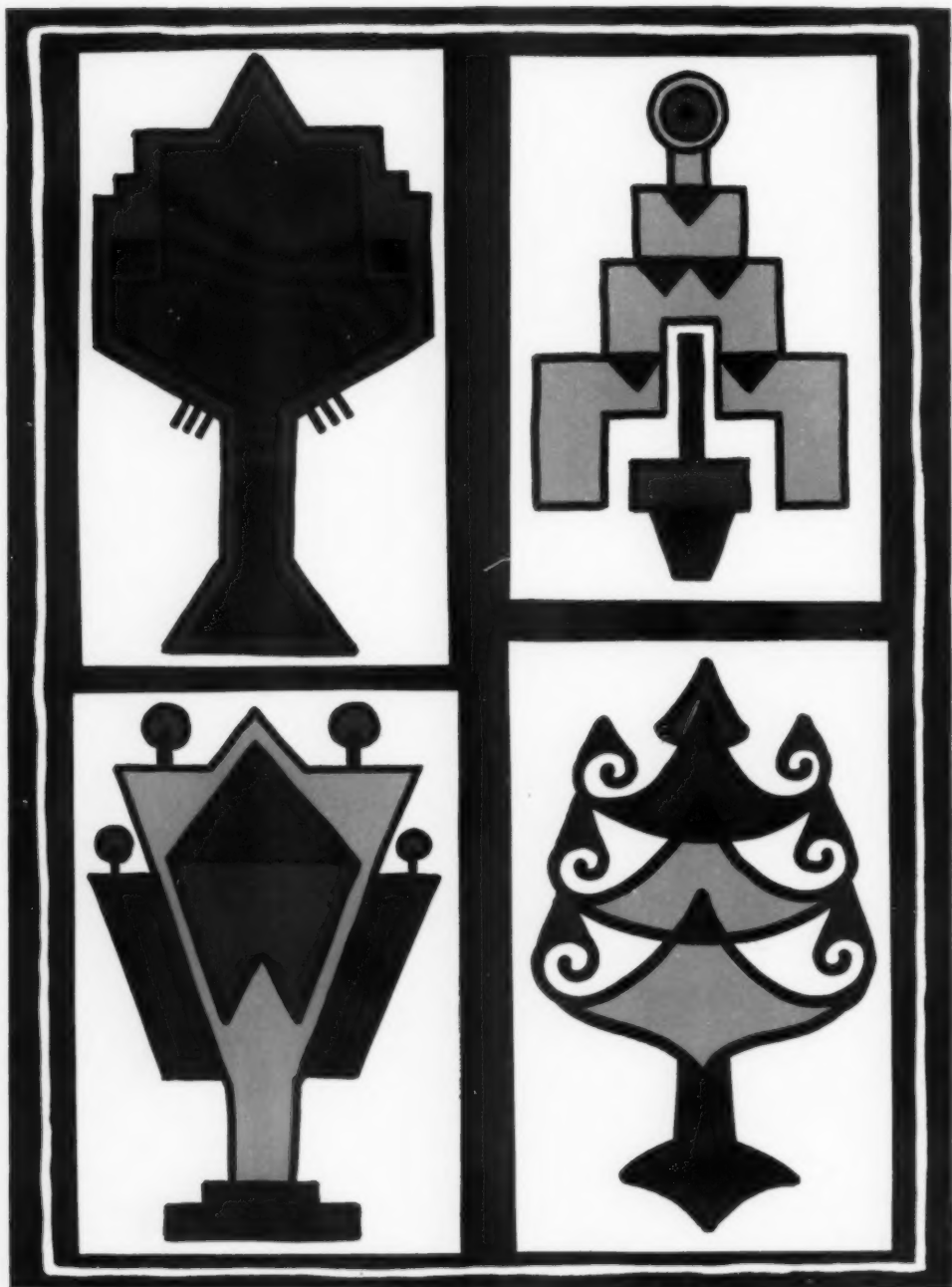
BRUSH-PAINTED CHRISTMAS TREE DESIGNS BY THE PUPILS
OF JESSIE TODD, UNIVERSITY OF CHICAGO, CHICAGO, ILLINOIS

The School Arts Magazine, November 1931



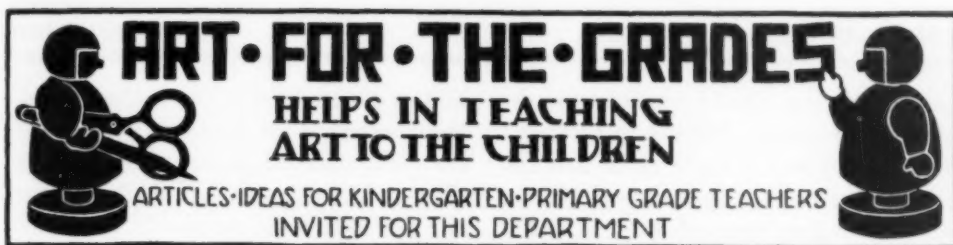
STENCIL-CUT CHRISTMAS CARD DESIGNS BY GRADE PUPILS OF JESSIE TODD, UNIVERSITY OF CHICAGO, DEPARTMENT OF ART EDUCATION

The School Arts Magazine, November 1931



CHRISTMAS TREE DESIGNS BY THE PUPILS OF
GLADYS GEISTMAN, ART TEACHER, BALLINGER, TEXAS

The School Arts Magazine, November 1931



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Decorating Schoolroom Windows for Christmas

MARY ALICE SAMPLE

Art Supervisor, Fowler High School, Fowler, Indiana

WITH Christmas only two weeks in the future, there was an air of interesting mystery afloat everywhere—tinsel, red and green decorations, miniature trees in every room and, best of all, beautiful, clever, interestingly colored and shaped boxes in every hand. It just seemed impossible to exist in such an atmosphere and not have a “beauty spot” of which you could proudly say, “This is my idea,” for it seemed everybody had demonstrated his idea in the way of a beautifully decorated room.

I, being the music and art supervisor, had lent a hand in a way to every room, but still I had that “guiltiest of feelings.” I really had not contributed personally to the great uplifting ecstasy that had everybody’s heart. My corner was dull, uninteresting. My art room is situated in such a way that every child

in the school passes my door. Such a chance to inspire should not be omitted. Lonesomely I went to the superintendent and spoke rather dolefully, I think, and said that as so many were decorating and each had his own hour for the precious afternoon, I thought I would not bother about any special decoration but just help out as I could. He, the pleasant man that he is, said, “Well, use your own judgment about it.” But down deep in my heart a still small voice said, “Do something.” So I put my wits to work.

In our room I have a blackboard nine by three feet. So I put the idea before the art class of decorating in some interesting ways. A very clever little lady, Ruth Morrissey, volunteered to put on the blackboard a picture of a little girl before the fireplace looking for Santa to

come. At the top of the picture she placed the slogan, "Santa is coming." She did this with colored chalk and the picture was as large as the board. There was also a tree covered with beautiful decorations of candies, colors, and gifts.

How they watched! How they talked! It somehow seemed because she said, "Santa is Coming," he surely would walk in any minute. Many times when I was out of the room and came back I would find children, the very small ones too, in groups discussing the beautiful picture and the possibilities of seeing a real Santa walk in. So as interest was still bubbling everywhere it seemed something out of the ordinary must be done; so Ruth, being my great help in big things, and I talked over the possi-

bilities of painted windows. One reason, the windows of the art room were in just the right position as to height, dimensions and locations in the building to give all, even the smallest children, a good view of whatever was there. So we decided to paint the lower pane of the window. The first picture, "The Shepherds," was a dark blue sky with a green hill, a few trees and shrubs. A few sheep grazing and the shepherds praying made the picture complete. On the second window was the "Madonna" with a halo of such beautiful colors in very small disks, it looked like a coronet of precious gems. The babe in the manger was loved by all. The third picture was "The Wise Men" on camels going toward Jerusalem, which you could see



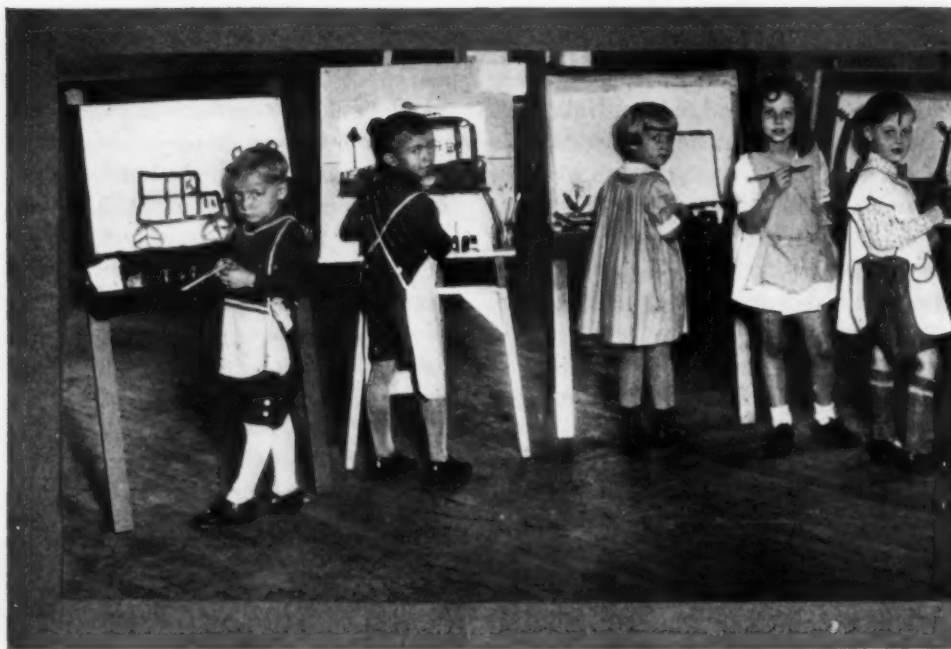
CHRISTMAS PICTURES PAINTED IN SHOW CARD COLORS ON THE WINDOW PANES ARE A MOST ATTRACTIVE SCHOOLROOM DECORATION. MARY ALICE SAMPLE, ART SUPERVISOR, FOWLER HIGH SCHOOL, FOWLER, INDIANA

in the distance. This picture was dark blue, green, and brown. The light shining through the paints, which were show card colors, made a beautiful effect. Last but not least the dearest little Santa was created on the fourth window. Now this window was near the slogan, "Santa is Coming" so when the children saw this they said, "He's here," and how that did ring through the halls. Then everybody had to come to see him. Well, it was a success and, best of all but to our complete surprise, one

could see the pictures from the outside and soon the townspeople were driving past to see the windows. As this decoration did not take up room or gather dust and was in no way disagreeable we were asked to leave it after the holidays until the children had looked at it longer. So we feel we have not only made our art room a mecca for more beautiful things but have just started a real live art project that is interesting to all. We are now planning our patriotic windows.



BLOCK PRINT SUBJECTS SIMPLE IN DESIGN ARE MOST EFFECTIVE CHRISTMAS CARDS. BY PUPILS OF LUCILE COULTER, HIAWATHA SCHOOL, BERWYN, ILLINOIS



KINDERGARTEN CHILDREN AT THEIR EASELS

Correlating Art Study with the "Three R's"

ADELINE TAYLOR

Cedar Rapids, Iowa

AN ART vocabulary is being developed in the kindergarten and primary grades of Cedar Rapids, Iowa, school system by correlating art with reading, writing and 'rithmetic. Each child has an easel, a set of paints and brushes, some sheets of paper, and an uncurbed imagination. When the reading lesson is finished he goes to his easel and illustrates it. Perhaps it is the story of *The Three Bears*. In that case the teacher draws on the blackboard a large reproduction of a friendly, woolly bear that the child may have some working idea to go on. Or if it is the tale of a Dutch boy she may fix up a

colored crayon scene from picturesque Holland.

It is not necessarily a reading class that calls forth these illustrations. It might be science or geography. Gradually the children learn not only to pronounce and recognize the cats and dogs and chickens and rabbits and bears of their vocabulary. They learn not only to form mental pictures of them but to draw recognizable reproductions of them on paper. They acquire an art vocabulary.

This linking up of practical and aesthetic subjects does more than put some frills on the cut and dried three



ALL PREPARED FOR A GOOD TIME

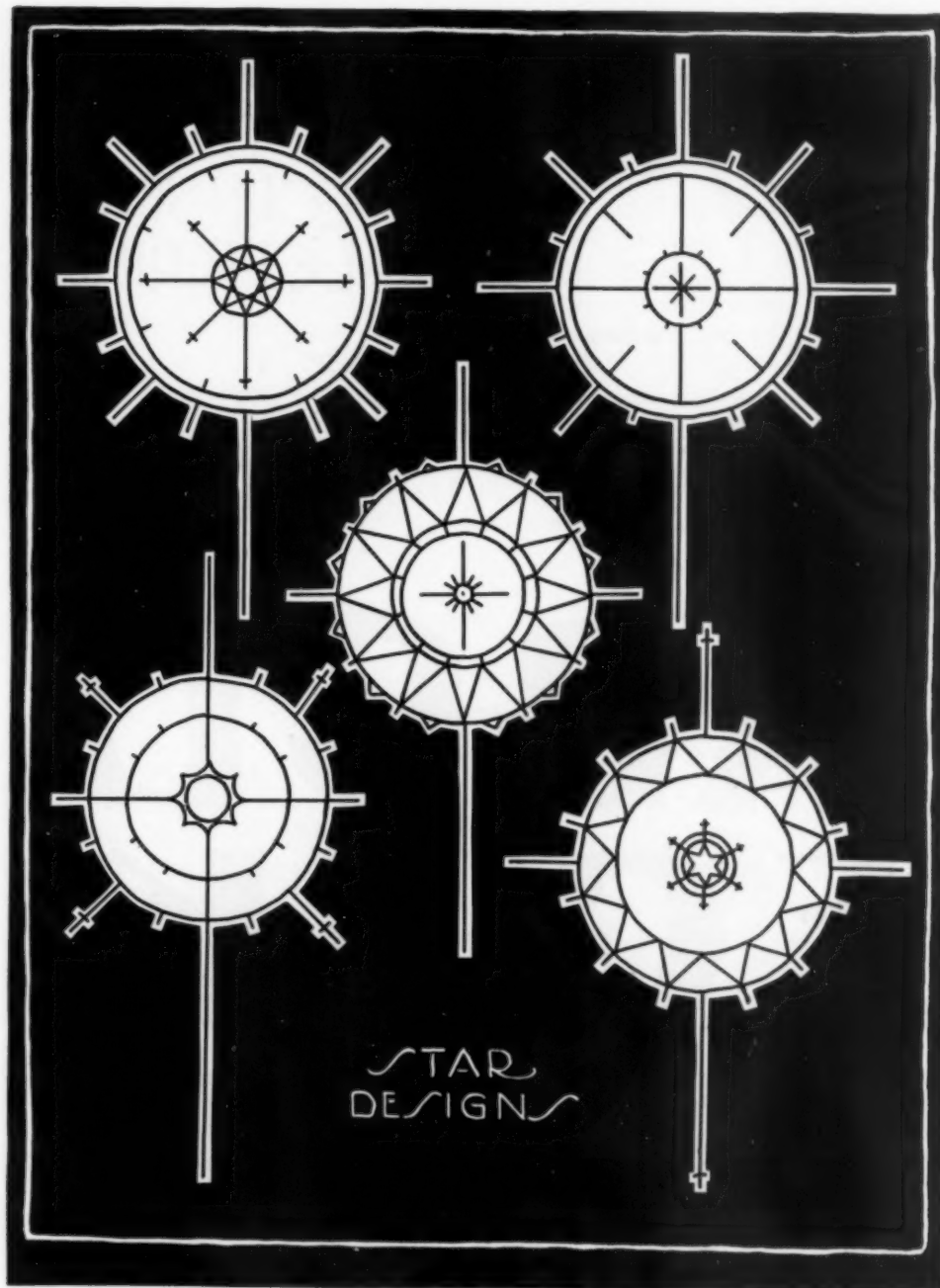
R's of education. It makes art something more than that bothersome duty of playing with scissors or following the detailed and uninteresting directions for drawing a cow. The child is not only learning to express himself with paint and paper, he is developing originality and individuality. He is not drawing a

cow because he was told to draw a cow; he's drawing it because he just finished reading a story about a very interesting cow. His mind is full of pictures of that cow, and he is eager to put those pictures down on paper. It's an idea of his own. It's an exercise of his imagination.

HE THAT HAS FOUND A WAY TO KEEP A CHILD'S SPIRIT EASY, ACTIVE AND FREE, AND YET AT THE SAME TIME TO RESTRAIN HIM FROM MANY THINGS HE HAS A MIND TO, AND TO DRAW HIM TO THINGS THAT ARE UNEASY TO HIM, HAS, IN MY OPINION, GOT THE TRUE SECRET OF EDUCATION—*Locke*



THREE BLOCK PRINT CHRISTMAS CARDS BY SEVENTH AND EIGHTH GRADE PUPILS OF TOLEDO, OHIO, SCHOOLS. NELLE ADAMS SMITH, DIRECTOR OF ART



FIVE STAR DESIGNS SUBMITTED BY EVADNA KRAUS PERRY, LA HABRA, CALIFORNIA



THE CORNSTALK LETTERING PEN AND EXAMPLES OF LETTERING WHICH CAN BE DONE WITH THIS PEN. MARGARET E. SUTTON, MILLEDGEVILLE, GEORGIA

The Cornstalk as a Printing Pen

MARGARET E. SUTTON

Milledgeville, Georgia

IN many schools a lack of funds makes it impossible for the children to have lettering pens. The cornstalk cut to a wedge shape makes a very good substitute and an interesting problem for the children.

The method of using the cornstalk lettering pen is quite simple. The point of the pen is placed on the paper parallel to the horizontal edge of the paper. The widening and the narrowing of the

strokes is a natural process due to the position of the pen. Experimentation in oblique holding of the pen may be made, and also with different styles of lettering, such as large manuscript and Old English. The accompanying page of illustrations shows the cornstalk lettering pen, and how to effect the heavy line and the thin line. The effect of the letters printed with the cornstalk pen is also illustrated.

Character Dolls

NAN K. WILEY

Supervisor of Art, Port Huron, Michigan

THE making of character dolls has proved to be an excellent project in our junior high schools this year. It has been one of the most popular problems we have ever undertaken. The children enjoyed it immensely and worked tirelessly and with great enthusiasm. The boys, much to our surprise, were as eager and interested as the girls. The problem was presented in the form of a small contest, prizes being offered for the cleverest, most original, and best dolls.

The bodies were made of a cheap grade of unbleached cotton cloth which was purchased by the bolt at a nominal cost. Four or five dolls can be made from one yard of material. Children cut their own patterns for the dolls, and no restrictions as to the size or

shape were made though, of course, the students were encouraged to make the dolls as well proportioned as possible. Cotton, kapok, wool, sawdust, rags, in fact a great variety of substances were used to stuff the dolls. For hair some children used cotton or wool, others yarn or paint, and still others real hair or fur. Buttons, lace, ribbons, beads, bits of silk, velvet, fur and numerous articles of the sort were used to enhance the costumes. Features on the faces were painted with oil paint or india ink. Some were drawn with pencil and stitched in with yarn or embroidery floss. Water color is not very satisfactory because of its lack of permanence.

Most of the work was done at home with the children coming to their teachers for advice, suggestions and

criticisms during their class periods. Faces were painted or stitched in class. Well-known characters, real or fictitious, from the stage, "funny" papers, or real life, were chosen and rendered as life-like as possible. Among the characters selected were Mrs. Malaprop, Jiggs, Colonial Dame, Greta Garbo, Hungarian Maiden, Firpo, Mounted Police, a Bride, Maggie, the Cook, Gary Cooper, Jack Tar, Anna May Wong, Evangeline, Gretel, Mammy, Sun-bonnet Sue, Hansel, "Harpo" Marx, and Aunt Jemima.

The first prize doll, a Hungarian maiden, was dressed in a typical Hungarian costume. It is a colorful reproduction of one brought over from Hungary by the child's mother, a native Hungarian, even to the embroidery and the eleven petticoats. (In the accompanying pictures a china doll has been substituted for the original cloth one.)

This would also be an excellent project to be used in connection with the study of costume design or fashion illustration. It calls for extensive research, many visits to libraries and museums, and the collection of magazine clippings. Costumes could be made of crepe paper, pieces of cloth taken from discarded garments, with bits of lace, ribbons, beads and fur for trimming.

Shoes could be made of oilcloth, tin-foil, leather, and things of that sort. Some doll shoes, or wooden shoes, could be purchased at the five and ten cent stores. Stockings can be cut from silk or lisle hose. As the children can supply most of the materials themselves the expense of the whole project is almost nothing. The dolls in the accompanying photos were made by pupils of the Grant Junior High School, Miss Winifred Powell, teacher, Port Huron, Michigan.



THREE CHARACTER DOLLS MADE BY PUPILS OF GRANT JUNIOR HIGH SCHOOL, PORT HURON, MICHIGAN. MISS WINIFRED POWELL, TEACHER; NAN K. WILEY, SUPERVISOR



A LARGER GROUP OF THE CHARACTER DOLLS DESCRIBED
IN THE ACCOMPANYING ARTICLE BY NAN K. WILEY

Pine Cone Animals

THELMA FISHBURN

Art Teacher, Lida Hooe School, Dallas, Texas

SOMETHING new and fun galore! What child would not thrill over making Thanksgiving turkeys, Christmas ducks or flapper chicks for Easter, or "just birds"? Nor do fowls have a monopoly on the idea, for all of the animals of the lost world can be imagined and brought into real existence by a bit of clay and wire, a few beads and buttons, feathers and flowers.

A permanent clay or wax may be purchased for the class by the teacher and the children will bring all the decorations and trimmings they can find at home. Rounds of tree limbs make the best bases—the more rustic the log, the better—however, square wooden blocks can be used. Just a suggestion to the boys will bring bases for an army

of animals. Two or four nails are driven in each block for leg supports. Placing the nails as far apart as the block will permit and bending them slightly in the middle makes bow-legs, and a bow-legged bird is certainly more perky than one that is not.

After this the fun begins, and each child fashions his animal according to his own imagination. The pine cone is fastened to the nails with a small wire, and the wax is modeled over the nails into boots, high heeled slippers with rhinestone buckles, spurs, toenails, or what-have-you.

A wire is then twisted around stem end of pine cone for neck and head—and tusks, big ears, pearl eyes, bonnets, pipes, and goggles are all in order. A

tongue cut from a red balloon may be inserted in the animal's mouth, and plumes, flowers, and beads bedeck the hats. Tails fashioned from feathers, pine needles or straw may be attached with a bit of wax.

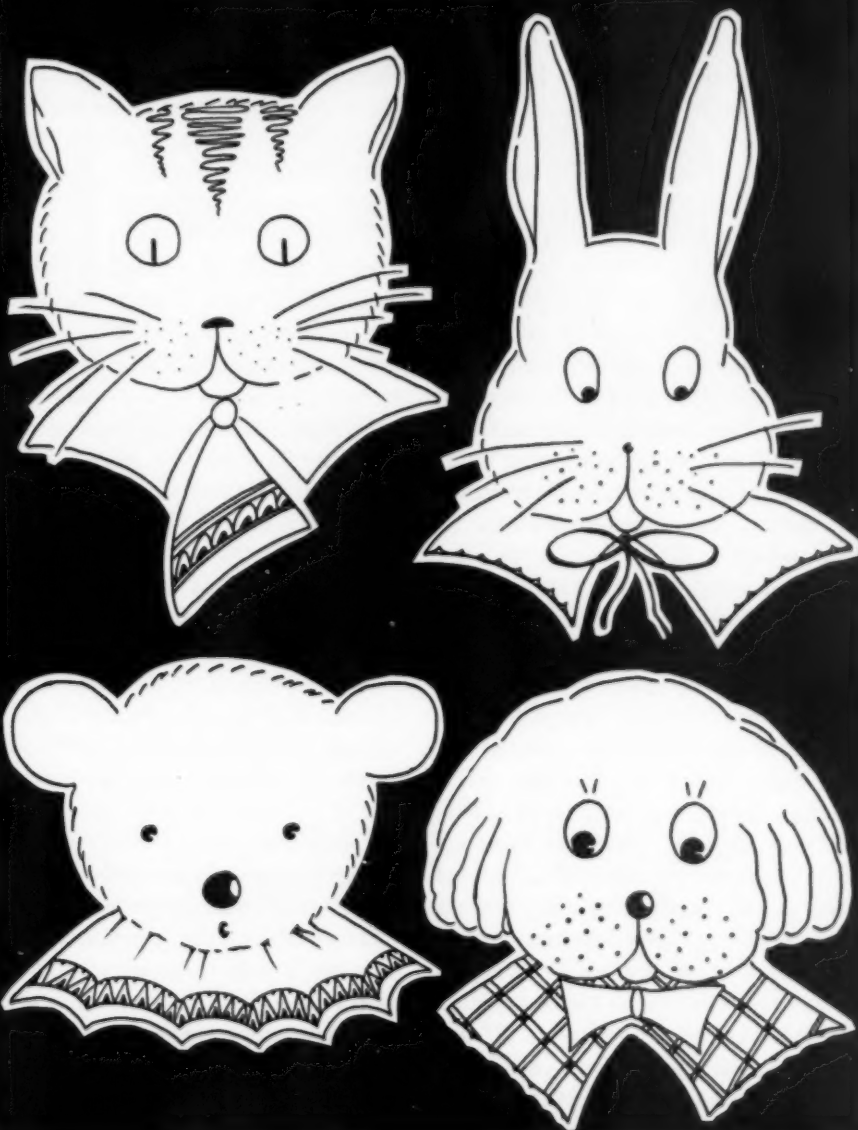
The animals are then painted. Bronz-

ing powder and liquid lend a more gala appearance. However, show card colors may be used because they are bright and are easy to handle. A coat of shellac is added on the show card colors and the animals are finished—a colorful gift for any what-not table.



A DOLL DRESSED TO REPRESENT
LONGFELLOW'S HEROINE, EVANGELINE

FUN FOR FIRST GRADE



SIMPLIFIED ANIMAL HEADS ARE AN ENTERTAINING PROBLEM FOR FIRST GRADE ARTISTS. EVADNA KRAUS PERRY OF LA HABRA, CALIFORNIA, SUBMITS THESE DESIGNS

A Holiday Project

LILLIAN M. GRAYBILL

Art Supervisor, Manheim Borough Schools, Manheim, Pennsylvania

DO YOU ever find interest lacking in the art classes, or feel the need for a special holiday project? Why not try window decorations with bon ami and show card color? Children love to try new projects and this one will fill them with enthusiasm.

Two years ago we first tried the project during the Christmas season with good results. The children were so delighted that they begged to decorate them again for Easter. The privilege was granted, and soon the window burst forth in a beautiful array of bunnies, eggs, ducks, and Easter flowers in bright colors. Not only were the children interested, but also many patrons and friends visited the schools to see the windows.

This year we tried to work the project more extensively than formerly. Our seventh and eighth grade sections of the junior high school are in the grade buildings, and the assembly room of this building which faces the north has four sections of three windows each. Plans for the murals were first sketched on paper, and then on the windows with a yellow water color pencil. Sacred art calendars and Christmas cards supplied excellent ideas for this project. If applied to senior high school work the project could be rendered in the form of friezes.

In the first section of these windows we painted the Wise Men and their

Camels. In the next section the Shepherds were forgetting their flocks in the excitement of seeing the star. Next we had the Angels shouting the glad tidings, and last the Nativity scene.

The paint consisted of a mixture of bon ami and show card color. First, water was mixed with the bon ami until it had the consistency of show card color; then the paint was added. If it became creamy, we added a few drops of water until it was a brilliant transparent color when applied to the glass. The free brush stroke method was used and, although it looked crude when near, the effect across the room was good, giving the appearance of stained glass inside and outside. Throughout the grades we painted Christmas scenes on a smaller scale, some religious and some mythical. The show card color in itself will serve the purpose equally well, but bon ami makes it cheaper and easier to wash off.

The entire project was painted after school hours by seventh and eighth grade pupils who volunteered to do it. The accompanying photographs illustrate to a certain extent what we have been trying to do. The picture with the dancing figure represents the type of work done in the grade rooms.

On Christmas the janitor lighted the building so in this way the school added its small bit of Christmas cheer to the town during the holiday season.



PANELS PAINTED IN SHOW CARD COLORS ON WINDOW PANES FOR SCHOOLROOM CHRISTMAS DECORATION. LILLIAN M. GRAYBILL, ART SUPERVISOR, MANHEIM, PENNSYLVANIA

A Scrapbook Story

EDITH McCOY

Art Supervisor, Newark, Ohio

ONE Christmas morn a little crippled boy in our city hospital awakened to find a lovely big scrapbook on the bed beside him. It was the only gift the little fellow received, but to him it was a host of them, for every one of its gaily-colored pages was a gift in itself.

How he enjoyed and loved that book! When pain racked the little body, it was a comfort, and usually lay close to him on the bed, opened to some picture he especially loved. When sleep was slow coming to the tired little eyelids, then too, it seemed a comfort, and often the nurse making her rounds at night found him fast asleep, his precious book hugged close with one little thin hand

between its pages where some favorite picture was enshrined.

Weeks later, when he left the hospital his book went too, always his dearest treasure. The whereabouts of the little boy and his book are lost to us, we are sorry to say, but it has another story full of interest and good works, preceding this one.

Miss Haymond, fifth grade teacher in our Hudson School, early in the year suggested to her wide-awake, up-to-date youngsters that they begin some Christmas work, something that would bring happiness and cheer to sad and lonely folk in our town. She told them of the children's ward in our hospital and how

hard it was to find entertainment for little people convalescing there. A number of things that they might do were discussed; then Miss Haymond suggested a scrapbook, using for it the many bright and interesting pictures found on magazine covers and on the pages within.

Next morning, her desk was piled high with pictures; they overflowed into every available space and more had to be made for them. They came in armloads, in baskets and even in little wagons piled high with them, and drawn up to the doors. It is a mystery yet how so many could have been gathered in so short a time. At once the work began. The children were shown how to trim the pictures carefully, to sort and group them according to color, size, or subject. Next day Miss Haymond produced the big loose-leafed book which she had promised as her contribution to the good work. Margins were discussed and planned. Newspapers, rags and brushes were assembled for the pasting. The book was taken apart. Each kiddie living up to the rules and regulations established was to arrange and paste one page. This was to be his own expression of what he thought beautiful and interesting, although no pasting was done until Miss Haymond set upon it the stamp of her approval.

Very little of the actual work was done in lesson time; it was made a recess and after school project. Sometimes it became a reward for especially good lessons or a lure to the better behavior of some captious youngster. The teacher gave hours of thought and time to the work. She organized her forces into working squads, according to their ability, inclination and industry, and kept them

working together harmoniously, directing, criticizing, aiding, a very present help in every sort of trouble.

The children were so enthusiastic, so sweet-spirited and co-operated so well, that every page was well arranged and attractive. To pick out the finest and best page would have been a difficult task. Assembling the pages was quite an event. Placing them within the covers and tying the cords was a momentous occasion. Excitement ran high when their book was wrapped in Christmas paper and a card bearing "Greetings from Hudson School, Fifth Grade," tucked with a sprig of holly under the red and green and gold cord that bound it. Then two children selected by the school as most deserving of that honor, bore it proudly to the hospital. You have heard of its story there, but still there is more to follow.

Weeks afterward, Miss Haymond told the Art Lady about it, ending with "We have so many pictures left, some of them really beautiful things. Would you be willing for us to make another book, using a part of our art time for it? In making this one we used a part of school time and odd minutes, sometimes robbing Peter to pay Paul, but I do not feel that we can make another in the same way."

The Art Lady said, "Surely you may make another. It will be a fine problem if the book covers, too, are made by the children. I'll bring out cardboard, paper and other things needed and help with the work." Then she came out one afternoon bearing an array of packages which she opened up for inspection and approval. There were two packages of cardboards, large pieces and strips for the hinged covers. One thick package



ATHLETIC POSTERS BY PUPILS OF MISS LUCILE COULTER, ART TEACHER, BERWYN, ILLINOIS

contained the pages and stubs of soft-toned construction paper, with holes punched ready for binding. A long roll held several sheets of the same brown tone for the covers and the lining. Then there was vellum for the binding strips and cord for binding all together in the Japanese way.

The Art Lady showed the children how to measure and cut the vellum and the papers for the covers and the linings. She talked with them about the number of pages a book should have. It was decided that twenty leaves would be enough; that more would make it too heavy for weak little hands to hold. Then the leaves were counted out for five books. The rest of the planning for the pages was left to Miss Haymond and the Art Lady departed to return ere long for the part of the work she had elected to do.

Miss Haymond had been apprised of the day and of the hour, so newspapers, cloths, and brushes were in readiness. Ten smiling little workers, two to a desk, had been placed to the front on one side of the room. On each desk were several layers of newspapers, a paint cup filled with paste, a good sized brush and two cloths, one for each little worker. Another row of desks held five other happy kiddies, whose duties were to be slipping out of soiled newspapers when a bit of pasting had been done; the filling of cups if more paste was needed; or the performing of any service the real workers might need. The rest of the class were privileged to watch the work as it proceeded or go on with any of their own school work that they cared to do. Few indeed there were who did not watch every move of director and workers.

The cardboards had been ruled ready for pasting of the muslin hinge and the vellum binding strips. This done, a line was ruled on each piece of vellum one-half inch from hinge to serve as guide line for the pasting of the paper cover. When this was in place and well rubbed down, the edges were pasted down and the corners mitred. Then the linings were added and the ten covers were ready to go between layers of newspapers and be weighted with geographies and a mountain of other books until the next morning. The pages were then assembled, a stub between each, and the backs laid in place. Then with cord threaded through a big-eyed needle the binding was done.

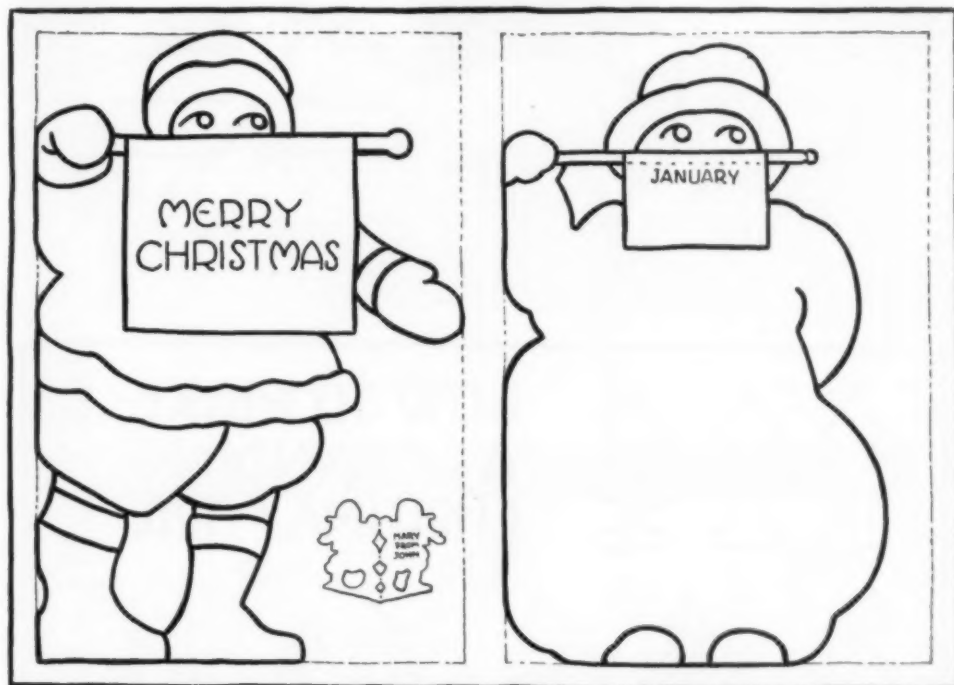
Hospital folk hearing about the children's work asked for the books. There was a crying need for them at once. Many times Miss Haymond and the children have heard about them and the joy they have been to little sick folk. One of them fell into the hands of a child who had later developed a contagious disease. The attending physician would not permit the book's being destroyed but carried it away himself and personally tended to its disinfection. Many little hands have turned the bright pages and many weary hours seemingly have been shortened because of the beauty they contain.

Another chapter yet, ere our book story is closed. The following year Miss Haymond was transferred to North School as assistant in its eighth grade. There she tried out the problem again. This time each one of her forty boys and girls bound a book and filled the pages with pictures. A prominent young surgeon from our capital city came into the school one day. Once upon a time

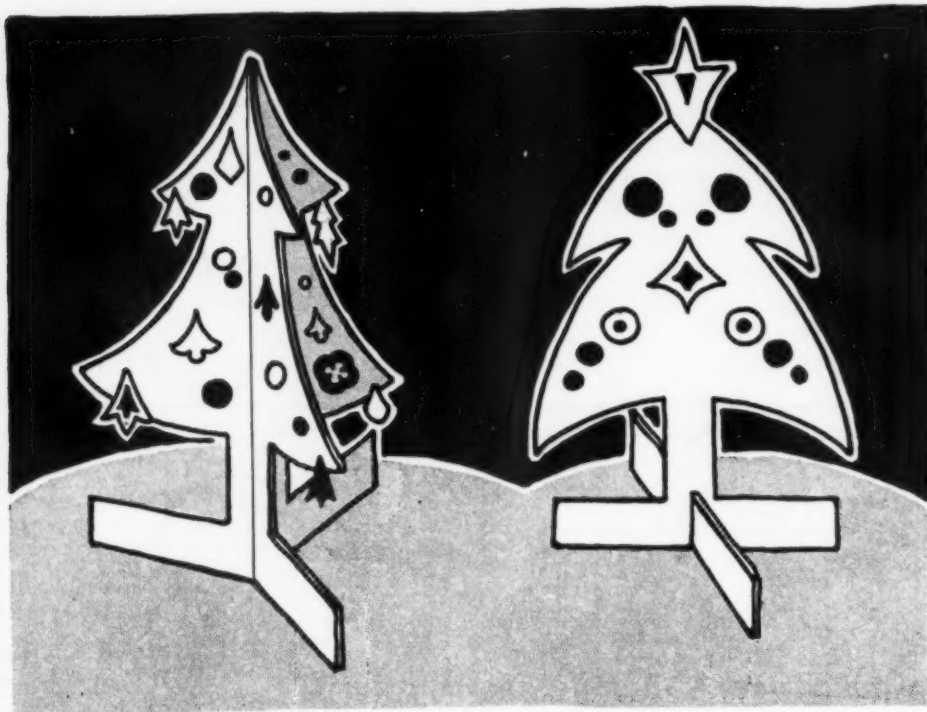
he had been an eighth grade pupil there and his teacher then is its principal now. He heard about the books and when he saw them, begged for them. A few were retained for our hospital here; the others he bore away to give joy to and to help

along in the healing of little sick folk in his city.

And this is the end of the book story as we know it, but who can measure the good that has been done about which we will never know?



INDIVIDUAL CHRISTMAS CARDS WHICH CHILDREN WILL LIKE AND WHICH THEY CAN MAKE EASILY ARE SHOWN ABOVE. ELSIE CHARLES, CLINTON, IOWA






CUT THREE TREES FROM FOLDED PAPER AND PASTE THE BACKS FLAT AGAINST EACH OTHER.

HOW TO MAKE A STANDING CHRISTMAS TREE



INSERT BAR THRU SLIT.

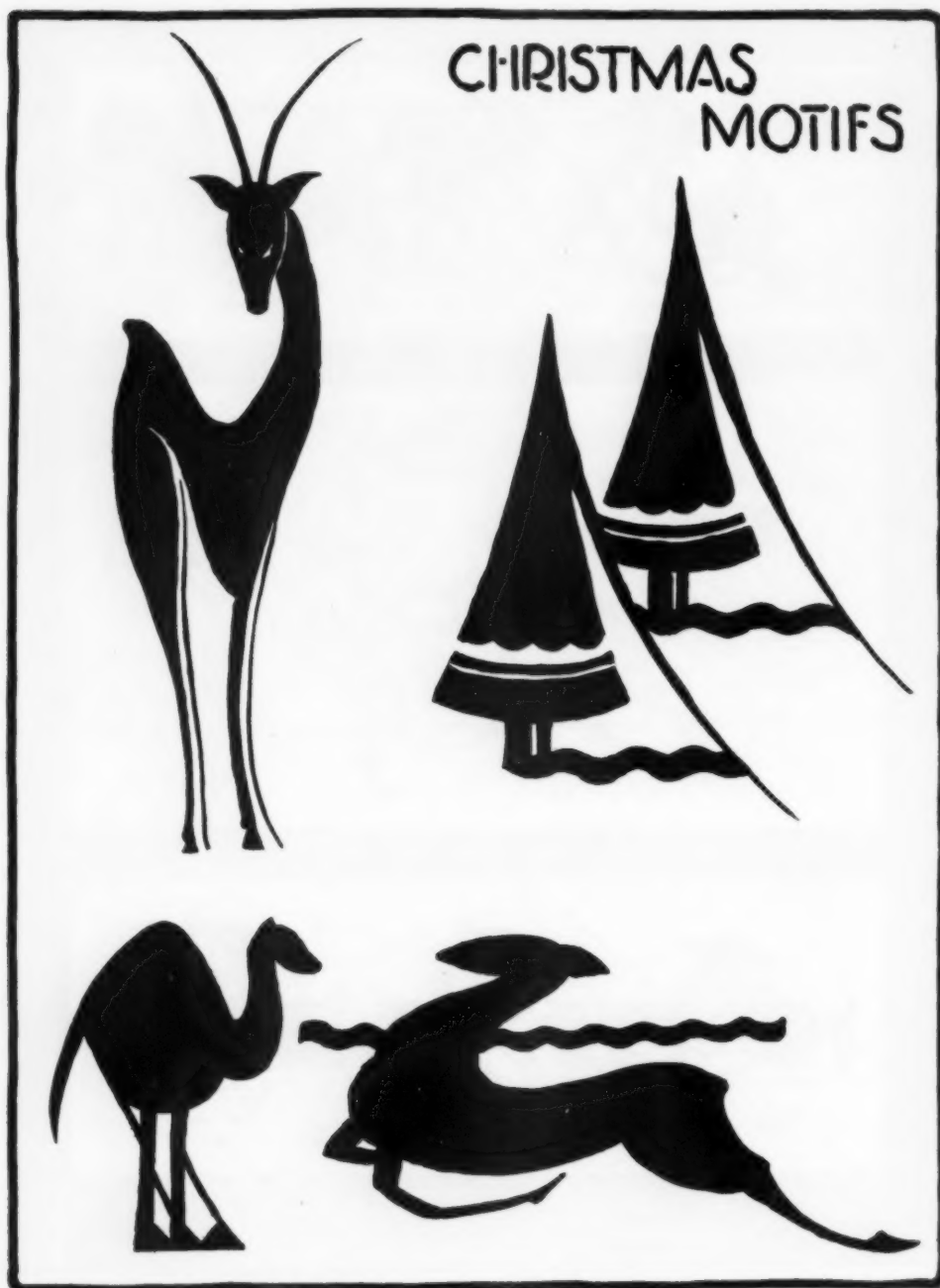
ORNAMENTS MAY BE CUT FROM COLORED PAPER AND PASTED ONTO THE TREE.



SIMPLE CUT OUT CHRISTMAS TREE SHAPES TO WHICH GRADE CHILDREN MAY ADD CUT PAPER FRUITS, FLOWERS, BIRDS AND ANIMALS AS DECORATIONS



DWARFS ARE AN INTERESTING ILLUSTRATION SUBJECT
FOR R. JAMES WILLIAMS OF WORCESTER, ENGLAND



CHRISTMAS MOTIFS FOR DECORATING CARDS OR PACKAGES THIS YEAR WILL HAVE A MODERNISTIC TREND TO ADD INDIVIDUALITY



EARLY COLONIAL KITCHEN FURNITURE MADE BY PUPILS OF
THE STATE NORMAL SCHOOL, NEW HAVEN, CONNECTICUT

The Furnishings of an Early Colonial New England Kitchen

EMILY B. MOOK, *Chairman of Senior Division*; RUTH C. MERRY, *Head of the Art Department*
State Normal School, New Haven, Connecticut

THE furnishings of an early colonial New England kitchen was recently undertaken as an industrial arts problem in correlation with our courses in art and social studies.

The purposes of this project were to show how art can be used to clarify ideas and to make matter more meaningful. Materials historically authentic, in

so far as possible, were used, but if a substitute was utilized, a clear understanding of the reason for its use was emphasized.

Because of the recent Tercentenary Celebration in Boston, the class interest centered about New England colonial life. This led to research and discussion of the furnishings of a kitchen of that

period. The class then decided to make the following articles one half their actual size because of the lack of room for the exact size: a table, a log bench, a grandfather's clock, a spinning wheel, a fireplace, a butter churn, a pair of andirons, wooden dishes, an oiled-paper window, a sampler, a rush-bottom chair, a small bench, a black birch broom, a cradle, a hexagonal patchwork quilt, an oval braided rag rug, a tallow candle, a candle holder and a hornbook.

Members of the class volunteered to work in groups or singly. Many difficulties were encountered, but were solved in most cases by the aid of the chairman who had a store of authentic information gained through industrious reading.

The following books comprise a suggested bibliography: Bonser and Mossman, *Industrial Arts in the Elementary School*; Earle, Alice Morse, *Child Life in Colonial Days*; Earle, Alice Morse, *Home Life in Colonial Days*.

Clipping Cases Made by Sixth Grade Pupils

CARMEN A. TRIMMER

Supervisor of Art, East St. Louis, Illinois

THE sixth grade pupils of Longfellow School, East St. Louis, Illinois, under the guidance of Miss Josephine Burroughs, made clipping cases for Christmas.

This problem involved hand work, measuring, cutting, folding, pasting, designing and Japanese bookbinding. Each child made his own design, decided upon his own color scheme, and the medium used in making the case.

Some children made designs on squared paper; others drew designs free-hand following the rules of balance, rhythm, proportion, and spacing; others

cut designs from folded paper. The covers were made from chipboard covered with designed construction paper. The children painted white tape to harmonize with their color schemes for binding. The time required to make the clipping cases was as follows:

To measure cardboard or chipboard, cover papers, and envelopes, one lesson of sixty minutes; to design covers, one lesson; to decorate covers and bind the cases, one or two lessons.

The children were interested in this problem and were pleased with the results of their handiwork.



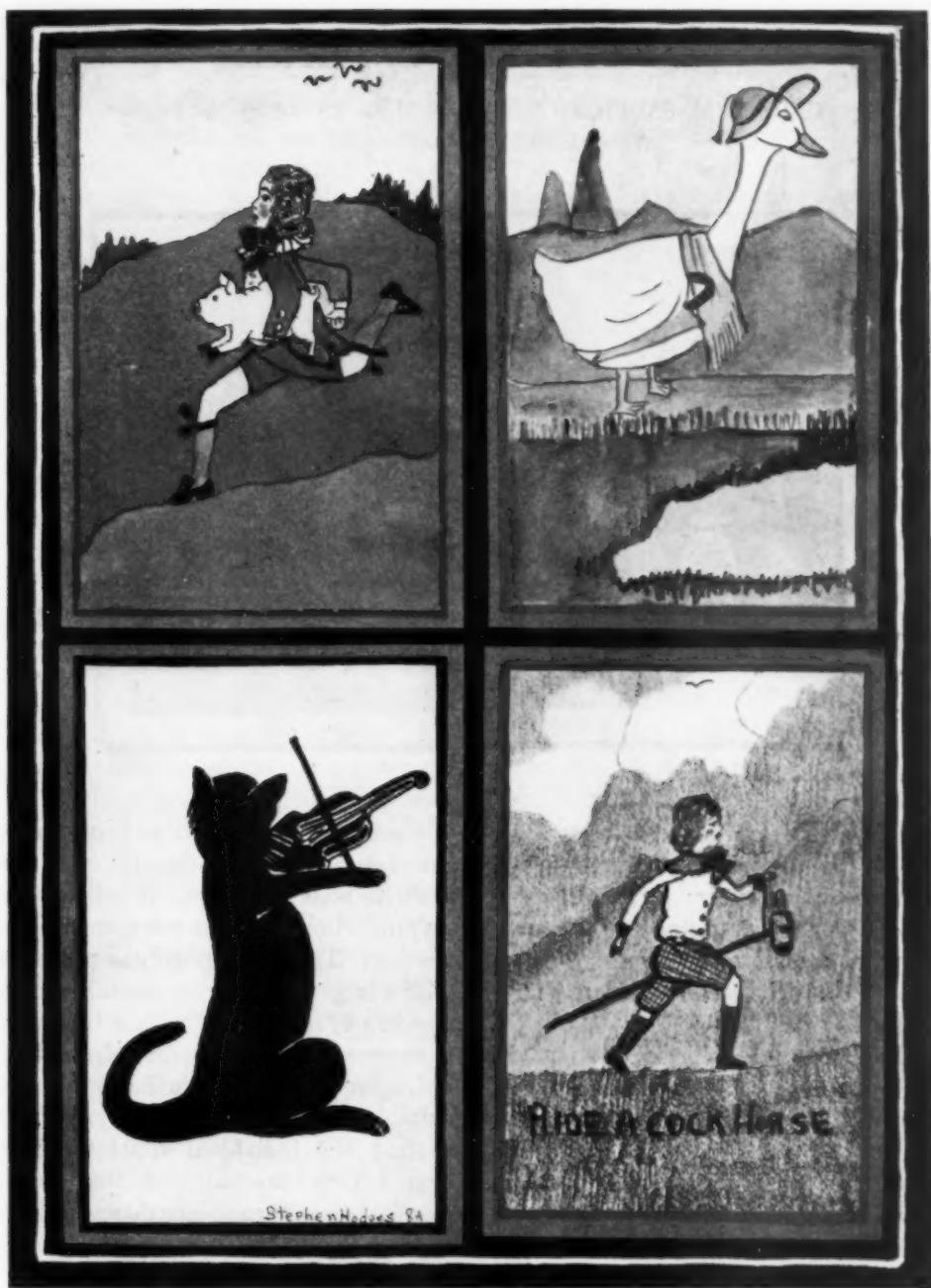


**HOW TO MAKE
A CLIPPING CASE**
BUSINESS ENVELOPES
ARE BOUND BETWEEN
DECORATED CARDBOARD COVERS

THE ABOVE DRAWING SHOWS THE COMPLETED CLIPPING CASE OPEN AND CLOSED, AND HOW TO BIND THE ENVELOPES TOGETHER INSIDE THE COVER. FURTHER DIRECTIONS ARE GIVEN IN THE ACCOMPANYING ARTICLE BY CARMEN A. TRIMMER



FOUR GREETING CARDS SHOWING HOW EFFECTIVE A SIMPLE LINOLEUM OR WOOD BLOCK PRINT CAN BE. CHILDREN LIKE TO MAKE THESE CARDS THEMSELVES AND ARE ALWAYS DELIGHTED WITH MAKING BLOCK PRINTS



MOTHER GOOSE RHYMES ARE INTERESTING ILLUSTRATION SUBJECTS FOR PRIMARY GRADE ARTISTS. WATER COLOR, CRAYON AND INK ARE THE MEDIA USED BY THE PUPILS OF MISS CARRIE E. CHIDAS, PORTLAND, OREGON, IN WORKING OUT THE ABOVE ILLUSTRATIONS

Favorite Book Characters

HELENA M. SAUER, *Art Supervisor*; EMMA PAULSON, *Art Teacher*
Nancy L. Hill School, Aurora, Illinois



SINCE "Book Week" has become one of the prominent features in the annual school year program, every teacher is anxious to find new ideas and ways to stimulate an interest for good books through some new or novel method.

One of our schools decided to put on a program for the public during this week. The eighth grade English department wished to portray book characters. Costumes of cloth were too expensive, since many costumes were needed. Besides this, the program was to be put on by the pupils, so costume making was out of the question for the boys especially. The art department proved to be the solution for their problem.

Each pupil was asked to bring to an art class a picture or description of his favorite book character. A brief lesson on proportion of figures was given by the teacher. Then each pupil was provided with a large piece of cream manila paper, size 28 x 44 inches. (This may be pieced if necessary.) On this they drew their character in charcoal outline. After a suitable figure, properly dressed to portray the individual character, was drawn very carefully on the cream manila it was turned face downward on a large piece of lightweight cream-colored cardboard the same size as the cream manila paper. This was clipped firmly so as to prevent slipping, and then the manila paper was gently rubbed

with the palm of the hand, thus making the charcoal lines transfer to the cardboard. The cream manila was then removed and the cardboard traced over with black india ink and a Drawlet Pen No. 2. The figure was next ready for coloring.

Tempera paint was too expensive for such large surfaces, so kalsomine bought at a paint store proved a good substitute. The three primary colors were the only colors purchased for from these other colors were mixed. (Easel paint, used in the primary grades, could also be used, although its cost would be somewhat more than the above.) The characters were cut out and ready for use.

The manual training department built a large door, size 42 x 77 inches, which represented a huge book cover. Immediately behind this was a second door, the same size as the first. This appeared to be the first page in the book. These two were hinged to a light-weight frame, supported with two sturdy props which, in back of the cover, page and frame,

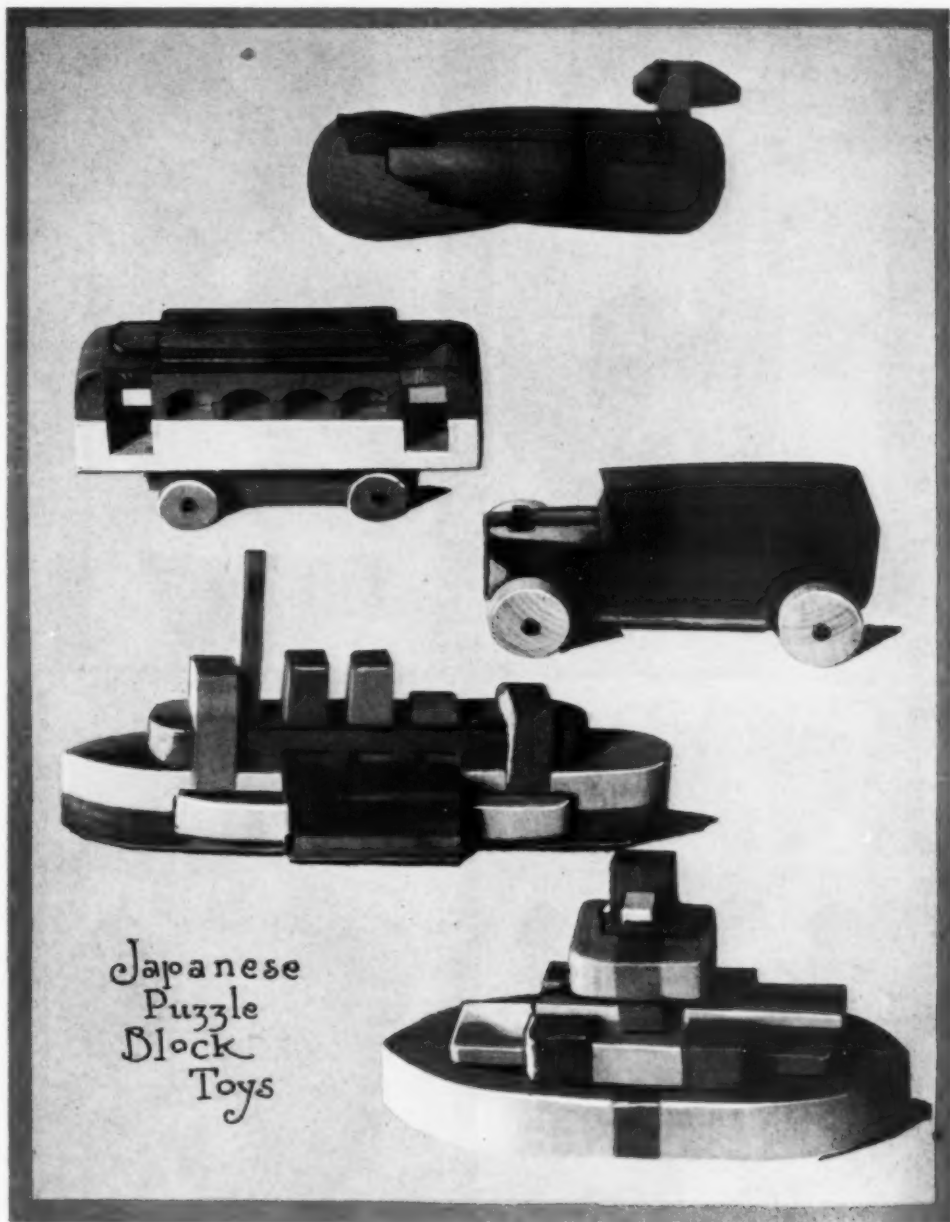
hooked to the floor of the stage. The cover of the book was covered with red cheese cloth, while the page and frame were covered with white.

The book was placed upright immediately in front of the stage curtain opening so that when the curtains were closed a pupil behind could part the curtains slightly without being seen. The cover and page were opened by a child, and out of the book walked the pupils with their favorite characters in their hands. Each person gave some incident from the book he portrayed. Before each pupil came out of the book, a sign, representing the book title, was placed on the cover. When the person finished he turned and went back into the book. The title was again changed and another character portrayed. This proved to be a most interesting number on our "book week" program, and one which allowed art, English, manual training, and public speaking, all to correlate in a pleasing, helpful, and logical way.

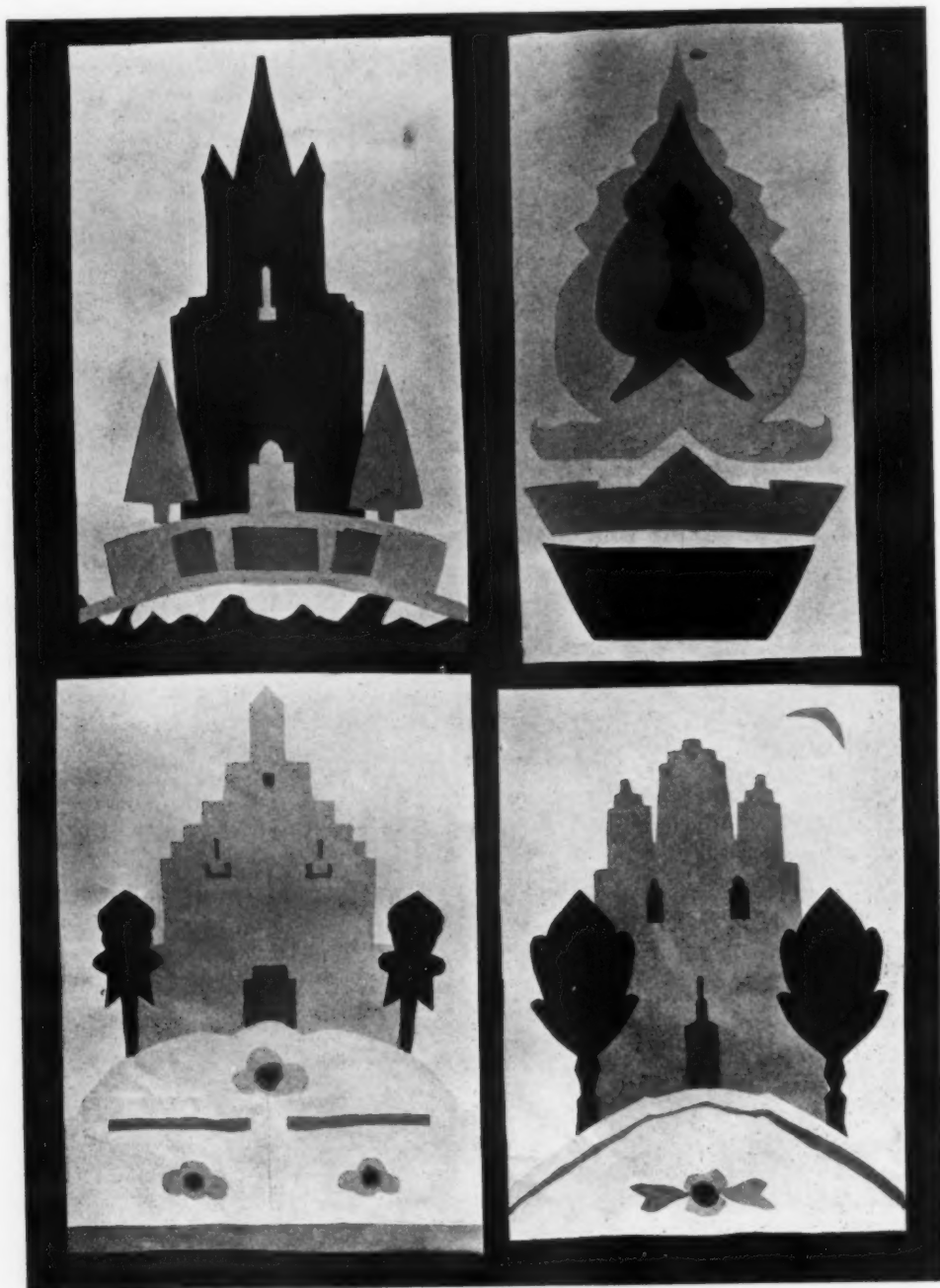
DRAWING IS EVEN MORE UNIVERSAL IN THE
LIFE OF THE CHILD THAN SPEECH OR LANGUAGE.
DRAWING AND SIGNS PRECEDED SPEECH AND LAN-
GUAGE IN THE EVOLUTION OF COMMUNICATION
AMONG THE RACES OF MEN—A. E. McGuire



HOLIDAY GREETING CARD IN BLOCK PRINT BY PUPILS OF LUCILE COULTER, ART TEACHER, HIAWATHA SCHOOL, BERWYN, ILLINOIS



A GROUP OF TOYS FROM FAR JAPAN SUGGESTING SIMPLE BLOCK FORMS IN MAKING CHRISTMAS TOYS



CUT PAPER CASTLES AND A TREE IN CONVENTIONAL DESIGN WERE WORKED OUT AS A CHRISTMAS PROBLEM BY GRADE SCHOOL CHILDREN UNDER THE ART SUPERVISION OF MISS MARIE KAUFMANN, PLATTSMOUTH, NEBRASKA

New Books Relating to Art

THE STORY OF PRINTED PICTURES, by Katharine Stanley-Brown. Publishers, Harper & Brothers, New York. Price, \$1.25.

"First the blade, then the ear, after that the full corn in the ear." This is the natural process in all creation. The development of the printed picture has followed the same natural law—first the thought, then the record of the thought, then the improved means of recording the thought. To many, the whole process of picture making and printing is a mystery. How man can transfer to a flat surface—wood, copper, zinc—a picture of round objects, square objects, and objects of all manner of shape, is still a wonder. But man, using his wonderful powers of search and research, imagination and investigation, has found a way to make pictures, as he is fast finding a way to do most everything. All this knowledge may become the property of every person old enough to read, if they will but study the texts which are daily coming from the press. One of these texts is this book by the mother of a boy "who likes pencils, pens, papers, paints and pictures too"—a book which tells the complete story of plate making and printing. Every process in use today is described in infinite detail to make it clear to the boys and girls in the grades. Even so formidable a process as the making of "Chiaroscuro prints" becomes a matter of everyday experience—no longer a mystery.

The book is to be recommended for all who are interested in producing any publication which requires a plate—a picture—a representation of any kind. It will give all information necessary.

THE PRINTING OF TEXTILES, by Ruo Capey, Royal College of Art, So. Kensington, England. Publishers, John Wiley & Sons, New York. Price, \$3.75.

Here's another book on the art of printing. This time it is the printing of textiles—a profession peculiar to itself. No one knows who first actually introduced block printing on fabrics. It is an antique process. But the improvements are almost revolutionary. At the present time there are four methods of producing printed patterns on cloth: (1) Block printing by hand; (2) Block printing by machine; (3) Printing from engraved metal plates; (4) Printing from engraved metal rollers. Stenciling may also be included, though not strictly a printing process. This excellent book of English production very carefully explains all these processes and gives much more important information in the subject of printing of textiles. Some of the subjects are: Preparation of the cloth before printing; Mixing of the colors for printing; Styles of printing; Batik; Treatment of the cloth after printing; Dyeing. The Index gives one immediate reference to any detail desired. The illustrations, of which there are forty-four, are, many of them, reproductions of the

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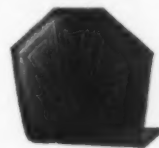
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artistry of earlier craftsmen such as a fragment of linen textile from Egypt; French linen hangings; Altar frontals from the East Indies; English lady's dress; and several other very interesting subjects.

Cloth bound. $5\frac{3}{4} \times 8\frac{3}{4}$ ". 138 pages, well printed on heavy English finish stock, halftone inserts on white coated.

READINGS IN ART APPRECIATION, by Alfred Mansfield Brooks. Publishers, Marshall Jones Company, Boston, Mass. Price, \$2.50.

Interpreters of Art to wayfaring men occupy a high place among the great ones. Art is such a mystery to the most of us! When explained in words of one syllable, and expressed in language within the mental limits of average people, then art becomes a living thing, appreciated and embraced. "Readings in Art Appreciation" presents the interpretation by men of genius of the works of masters in literature, in architecture, in painting, in sculpture, and in those finer expressions of beauty so rare and yet so essential. Galsworthy, in two paragraphs, introduces us to "Art and Beauty"; Thackeray, in a single paragraph, presents "Art and Genius"; Tolstoi asks, and answers as well, the question, "What is Art?"; Ruskin, Rodin, Rousseau, Norton, Goethe, Hawthorne, and a host of others interpret in language peculiar to each the "wonderful works of the children of men."

This is a book by which men may live—a book for the closing hour of a busy day; a book for the living-room table and the guest room; a book for mother, father, teacher, and all who have, though undeveloped, an appreciative conscience. Mr. Brooks has done a fine service by assembling and presenting in such an attractive way these nearly three hundred pages of beautiful thoughts, illustrated with sixteen sepia prints of masterpieces.

ART IN THE LIFE OF MANKIND, III. Greek Art and its Influence, by Allen W. Seaby. Publishers, Oxford University Press, London and New York. Price, \$1.75.

This is another book in the series giving a survey of arts achievements from the earliest times. "The soil of Greece is sacred to all whose minds are imbued with classic lore. All over the world the names Olympia, Delphi, Athens, rouse feelings which amount to passion." Thus begins the Introduction to this scholarly, readable book. It traces the development of the Greek idea of art through its many avenues of expression—the human figure, temples, statues, sculpture, etc.—closing with a very practical chapter on "Art in the daily life of the Greeks." One virtue which might be copied by our modern furniture designers is suggested by "the reverence the Greeks had for the human form is shown in the chair, which is shaped to fit the figure"! This chapter gives a good description of Greek houses and furniture, costume, armor, vases, gems,

metal work, jewelry, and coinage. While "volumes have been written on the fine proportions and subtle curves of the Attic vases," the remarks of Professor Seaby leave little to desire for the student and teacher. The book is well illustrated with fine photographs and drawings, the latter largely by the author.

ART IN THE LIFE OF MANKIND, IV. Roman Art and its Influence, by Allen W. Seaby. Publishers, Oxford University Press, London and New York. Price, \$1.75.

Like the book mentioned in the preceding paragraph it is another of the surveys in art by Professor Seaby, and is equally useful to students and teachers of art subjects. The author says that "the great difficulty in writing of Roman art and its influence is to know when to stop. There is no real reason for finishing with the Dark Ages. Medieval art owed much to Rome while the Renaissance, although . . . a re-birth of Greek culture, yet . . . was based on Roman examples . . . the whole of this book might be considered an extension of the previous one on Greek art." Indeed, as one reads the two books the effect is that of a continued story, and a most interesting one.

Both books are 5" x 7 1/4", cloth bound, 110 pages, with several blank pages in the back for notes.

RADIO TO OFFER PRIZES TO SCHOOL STUDENTS OF ART APPRECIATION. Due to the many requests received during the past year, the American School of the Air, which is presented each year by the Columbia Broadcasting System, will include in its programs prepared especially for use in the schools of the country a series of art appreciation broadcasts.

These art programs will be conducted by Henry Turner Bailey, former director of the Cleveland School of Art, who has been a member of the Advisory Faculty of the American School of the Air since its inception two years ago.

Dr. Bailey has selected "Whistling Boy" by Duveneck for discussion on December 2, "Appeal to the Great Spirit" by Dallin for December 16, "Lincoln" by St. Gaudens for January 27, "Gibbs-Channing-Avery" portrait by Stuart for February 24, "Santa Fé Trail" by Young-Hunter for March 9, and "Church at Old Lyme" by Hassam for April 13. All of these programs will be presented at 2.30-3.00 P. M. (E. S. T.) on the days indicated.

During these programs the pupils will be encouraged to write analytical compositions of the works discussed by Dr. Bailey and those which are mailed to the American School of the Air will be judged and a framed picture will be awarded after each broadcast to the writer of the best paper. At the conclusion of the series a small statue will be awarded to the writer of the best paper written during the whole series.

Although these programs are prepared primarily for the pupils in the junior and senior high schools

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